VOGUE

OCTOBER 15



How three
smart women
dress for
country-city
lives

The beautiful shoe

50 CENTS

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Look for this label ... it identifies
the finest woolens in the world



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PASSAIC, N.J.

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A SILKEN REED...

BONWIT TELLER

beautiful

long-stemmed silk faille. Young easy top with draped neckline,
over slim skirt on its own bodice. Black, brown or slate blue in misses' sizes.
By David Levine, 110.00 Designers' Salon. Sorry, no mail or phone orders.
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I'm glad I discovered Revenescence when I did... for my skin has remained soft, smooth and youthful looking longer than I had ever dreamed possible—thanks to Revenescence and its moisturizing benefits.

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Charles of the Ritz

FIFTH AVENUE

B. ALTMAN & CO.

NEW YORK

from

PARIS



. . . the high-front, low-back dress for late-day! Our copy of the Madeleine de Rauch original . . . designed simply, but with enormous chic and much fashion interest, coming or going. In black or navy silk tissue taffeta, sizes 10 to 16 at 69.95. The hat, our copy of Givenchy's net and silk satin theater cap, in black or navy, at 29.50

Altman fashions, third floor . . . and at East Orange, White Plains and Manhasset

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"Golden Shadows" Cologne
with the bulbless Golden Atomizer
Fabulously Simple–Simply Fabulous

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October 15, 1954

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Vol. 124, No. 7
Whole No. 1937

for her an
OLEG CASSINI design,
black silk, a willow-wand
silhouette, dramatized by
a sweeping panel

for him a
BROOKDALE model,
single-breasted,
the neat lapels,
narrowing to a
four-button
closing.



Hat Mr. John

NEIMAN MARCUS
DALLAS



The matchless feel . . . the priceless look of
Huaraza . . . in warm, tawny Blonde Amber,
fashion's newest, most alluring color. About $110.

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The light of love, the purity of grace,
The wind, the music breathing from her face . . .

BYRON



FLAIR—a radiant new perfume.
Provocative as a sidelong glance, exciting as a whisper, it adds "flair" to your life!
In other delightful forms, too . . . Flair Patty, Flairessence, Bath Oil and Dusting Powder. Perfume $5 and $15, plus tax

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Shalimar Perfume $8, $14, $25, $45, plus tax

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MAISON FONDÉE EN 1828

Shalimar, Vol de Nuit, L'Heure Bleue, Mitsouko, Liu, Fleur de Feu.

*trade-mark
mutation mink breeders association

emba silverblu platinum mink . . . designed by ritter bros., new york

moonlit tones ripple softly through luminous emba silverblu* platinum mink in this versatile stole and bolero. ritter bros., new york and montreal;

kaufmann's dept. store, pittsburgh; famous-barr co., st. louis jewels — CARTIER



Helena Rubinstein®

presents the new

American Look

★ ★ ★

Helena Rubinstein dedicates her newest cosmetics this Fall to you—the 60% of U. S. women and girls who have brown hair, clear skin and a fresh and shining look. This is the *new American Look.*

Too long neglected, brown-haired beauties are now blessed with colors and cosmetics of their very own. Cosmetics created and designed specially by Helena Rubinstein to enhance this new American Look of health, charm and physical magnetism.

The Look begins with shining brown hair. For these lovely Brownettes, Helena Rubinstein has developed BROWN GLOW SHAMPOO. A shampoo *plus* color, it adds a rich glow, bright sparkles of red gold, to brown hair of all shades. Changes it from mousey to magnificent!

For the bright, luscious lips of the new American Look, Helena Rubinstein creates WEAR-WITH-ALL RED Lipstick. Its amazing new texture increases color brilliance, and prevents dryness. This is a true *red red,* delightfully becoming to the brown-haired beauty.

For the clear-fresh complexion of the American Look, Helena Rubinstein introduces the new natural-beauty shade of MINUTE MAKE-UP, "Beige Glow." With every puff full, you apply foundation, powder and a healthy glow—all-in-one.

Sum total—the radiant new American Look that the whole world wants to copy!

Brown Glow Shampoo, 1.25. Wear-With-All Red Lipstick, 1.10. Minute Make-Up, 1.25. All prices plus tax.

©1954 Helena Rubinstein, Inc., 655 Fifth Ave., New York 22.

JUMPER AND SWEATER BY GRETA PLATTRY







the fate of a fabric hangs by a thread

enka rayon

Witness the
wonderful whiteness—
the lovely, light
brocadeness
of this coat
for evenings at home.
Another romantic fashion
with Enka Rayon
at its heart.
The brocade: Enka Rayon
and cotton—by Frank Associates.
The coat: by Dorian, about $40.
At Lord and Taylor, New York;
J. P. Allen, Atlanta;
Carson Pirie Scott, Chicago;
Julius Garfinckel, Washington.



KAREN RADKAI

AMERICAN ENKA CORPORATION 206 Madison Avenue, New York 16, N. Y.

Revillon



... from Revillon's Americana Collection, headed by ***Fouke-dyed Alaska Fur Seal,*** *"Matara"* processed... newly narrowed, natural, completely contemporary. Revillon • 11 West 57th Street, New York • 40 Rue La Boëtie, Paris • And at leading stores*

**Reg. Fouke Fur Co.*



MRS. WILLIAM RANDOLPH HEARST JR.

IS ENCHANTED WITH THE

CHARLES JAMES THEATER COAT....MADE WITH

Celanese*

ACETATE, THE BEAUTY FIBER

Suddenly the rich, elegant coat is all-important. Satins and brocades and failles come out for late day and evening. And Celanese acetate—with its subtle glimmer, its incredible sense of color, its uncanny way of draping—is everywhere in the most beautiful fabrics.

Here is the way Charles James sees the theater coat—in a radiant Marché slipper satin. Mrs. Hearst wears it in one of the most electrifying shades of the season, a true peacock blue.

Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

Charles James theater coat. Peacock, white, pink, navy or black Marché acetate and silk satin. Sizes 6 to 16.
At Lord & Taylor, New York; Garfinckel's, Washington, D. C.; Neiman Marcus, Dallas.

international gala



gown: Sylvan Rich for Martini Designed

swirl of mauve mist and moonlight magic in the queen of fashion's "little foxes" by **REYNARD** *New York Montreal*

Norwegian Blue Fox

MONTALDO'S *Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis Richmond, Va. • Charlotte, Winston-Salem, Greensboro and Durham, N. C. and at other fine stores*

Doop's *East Orange, N. J.*



The Gala Shoe by Mademoiselle; Norwegian Blue Fox by Reynard

The spirit's gay, the look continental . . .
your gown, resplendent with embroidered
French lace retraced with sequins, or richly
tiered and self-adorned, both in
Chardon's pure silk taffeta.

Sylvan Rich
for Martini Designed

DePINNA, New York • BONWIT TELLER, Philadelphia • MARSHALL FIELD, Chicago • MONTALDO'S, all stores

See page 154 for additional stores



AT G. FOX, HARTFORD; DAVISON-PAXON, ATLANTA; YOUNKER BROS., DES MOINES DRESS ALSO AT STORES LISTED ON PAGE 154. WILLIAM SKINNER & SONS, NEW YORK 3, N. Y. WEAVERS OF FAMOUS SKINNER SATIN SINCE 1848





international gala

in a word—worldly!

The way you
want to look this season . . .
a compote of things continental with the
dash of America. Your shoes,
an Italian design by
Mademoiselle in
Stardust kid and Skinner satin . . .
accenting your gown
by Sylvan Rich. The shoe about $17
(slightly higher Denver West).
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Empire State Building,
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the fashion shoe



Who can resist



NEW PERFUME CREATION...BOTTLED, PACKAGED AND SEALED IN FRANCE



Ottavia

introduces **Cotton Tapestry** woven in Switzerland.

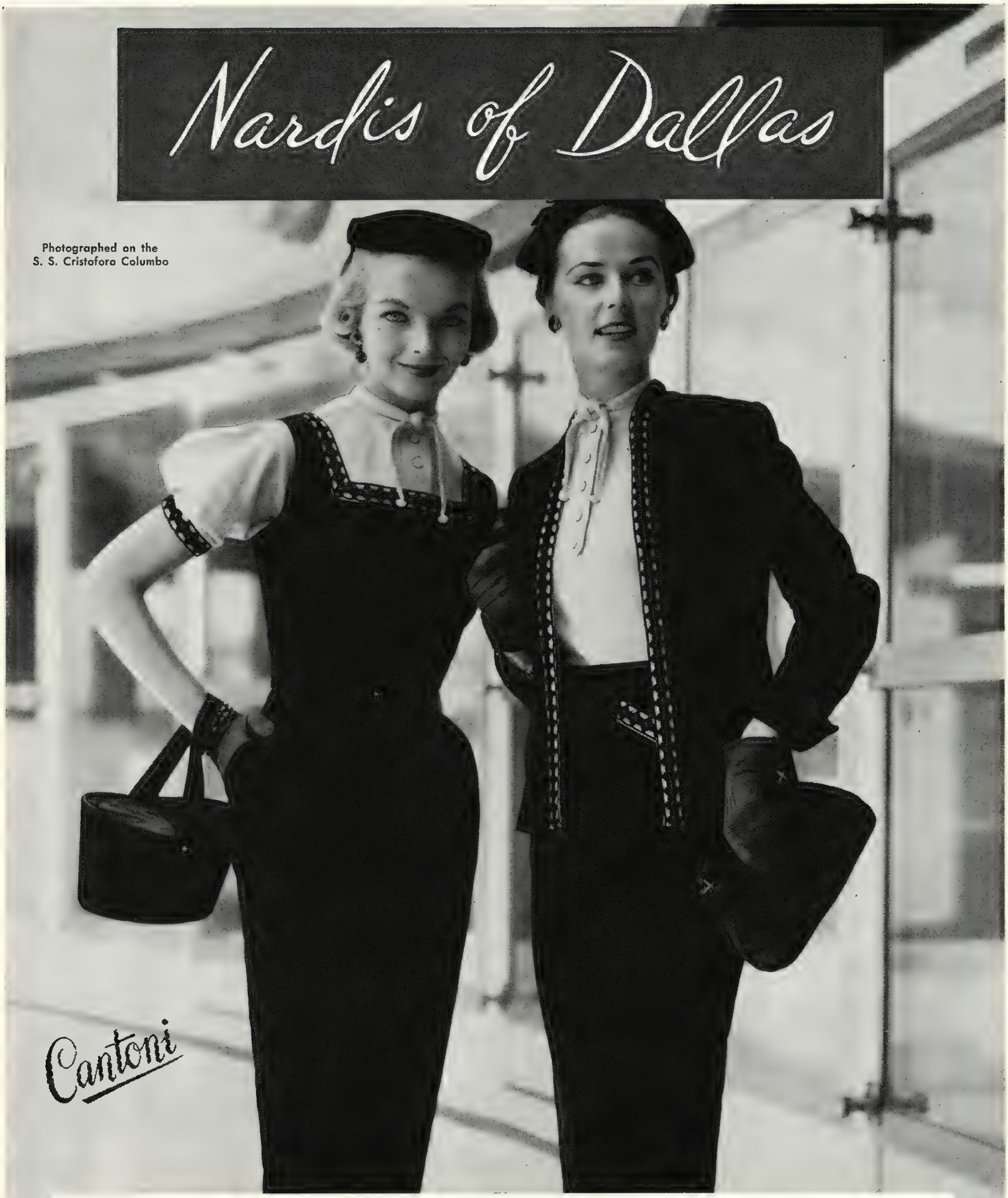
Only one mill in the world can weave this quality, which Ottavia fashions into bedspreads and coverlets of incomparable beauty. 39.50 to 89.50. Petticoats by Craig.

See the entire collection at LORD & TAYLOR, NEW YORK NEIMAN-MARCUS, DALLAS
PAINE FURNITURE, BOSTON FREDERICK & NELSON, SEATTLE HEATHER HOUSE, FALLS CHURCH, VIRGINIA
W & J SLOANE, SAN FRANCISCO AND BEVERLY HILLS

OTTAVIA INC. 151 WEST 26 STREET NEW YORK 1

Nardis of Dallas

Photographed on the
S. S. Cristoforo Columbo



Nardis of Dallas creates a wonderful group of co-ordinates in soft black Cantoni velveteen from Castellanza, Italy . . . a fabulous fashion discovery. Jacket and skirt make a suit of elegance, while the jumper (a date dress by night), takes a blouse of Wyner Vicalaine jersey in rosa pink or cielo blue for daytime. Renaissance braid over matching jersey gives each separate the integrated "costume" look. 8-18. Jacket, about $25. Skirt, $15. Jumper, $25. Blouse, $11.

For name of nearest store write **NARDIS SPORTSWEAR • 409 BROWDER ST • DALLAS, TEXAS**

Naturally yours
in color...fashion...fit

Luxite

nylons

You'll find the hosiery colors that are naturally yours in the Luxite Fashion Wheel above! They're created to complement your own natural coloring and your best fashion shades! You'll find that Luxite nylons fit as if they were made for you, too. They're *dimensionally* sized for new clinging smoothness. See how much prettier your legs look in the hose that's naturally yours!



18 Dimensional Sizes
One just right for you!

® HOLEPROOF HOSIERY COMPANY • Milwaukee 1, Wisconsin • In Canada: London, Ontario • World-Famous Men's Socks • Men's Nylon Tricot Pacer Underwear and Pajamas Women's Proportioned Hosiery • Luxite Lingerie and Hosiery • Nappers, All Nylon Slippersocks • Little Miss Luxite Children's Underwear





EMBA CERULEAN

sapphire mink

designed by

CHRISTIAN DIOR, new york

blue riband perfection
in the celestial tones of this greatcoat
of emba cerulean* sapphire mink.

saks fifth avenue • new york† • san francisco
beverly hills • detroit • chicago
pittsburgh • philadelphia
holt, renfrew & co., ltd. canada

*trade-mark mutation mink breeders association
†in new york, exclusively
couture and hat—christian dior-new york

Faribo

fluff-loomed

BLANKETS

a look of
enduring luxury

...endless moments
of exquisite
comfort

• *the Flight-Lite*
exciting, new textured feel and lacy, hand-loomed look... soft, 100% virgin wool woven into a delicate powdery pattern creates an all-season cover of weightless beauty.
about 10.95

• *the Normandy*
traditionally Faribo...color that compliments or contrasts, unexcelled quality.
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• *the Cedarhaven*
trousseau, gift or personal possession...the genuine cedar box forever protects and softly scents its 100% virgin wool blanket.
about 34.50

First name in blankets since 1865

FARIBO BLANKETS • Faribault, Minnesota



Italian Translations of the beautiful fabrics that *never* need ironing

Dazzling everyone . . . Cohama's radically new fabrics woven of Fiberglas yarns . . . textures that look and feel and glow like something from wonderland . . . colors stolen from mosaics . . . Italian influenced prints! Hard to believe drapery fabrics so lovely could wash at home without a touch of ironing? It's true! *All* Fiberglas fabrics are so practical they *can't* wrinkle, shrink, stretch, mildew, burn. Decorative Fabrics, Owens-Corning Fiberglas, New York 22, N. Y.

OWENS-CORNING
FIBERGLAS
T.M. REG U.S. PAT. OFF.

Better stores everywhere will show you the new Fiberglas fabrics woven and styled by **COHAMA**

Munsingwear®



Taffy Apple

caramel beige stockings...the sweetest new color this side of autumn

Delectable color treat... Munsingwear's new Taffy Apple stockings, sweet-talk with your fashions of tawny brown, teal and turquoise. This autumn dip your legs into the rich beauty of Taffy Apple. $1.35 to $1.95

Perfect 3-Dimensional Fit

length • contour • foot and ankle to fit your own leg dimensions. Iris (blue stripe) for the small leg. Venus (green stripe) for the average leg. Diana (pink stripe) for the larger, longer leg. Ample for the fuller leg.

Write Munsingwear, Inc., Minneapolis, Minn. for the stores nearest you • Nylon Stockings • Lingerie • Foundettes® • Vi-bra®





OUT OF SEASON, OUT OF DATE, OUT OF MIND ... so vanish last month's weather, last season's hats, last year's hairdo! But what of last year's glasses? They, too, may be obsolete, even though you are still wearing them. Perhaps the lenses are dated because of changing vision—most of us need new lenses every two or three years. And the frames? They date even more rapidly—new miracle-materials, new designs, new fashion trends and colors are constantly being developed. So keep an eye on your eyes, and get that overdue vision checkup. Sparkling, healthy eyes, complemented with up-to-the-minute eye dress, enhance your see-power and see-appeal, and enable you to put your best face forward. Better Vision Institute, Inc., New York, N. Y.

carrousel

most exciting hosiery color on the midway of fashion . . .
and so wondrously soft with Vanette's new lanolin finish.



Vanette HOSIERY
WITH THE NEW LANOLIN FINISH

ROME ITALY

FASHION HISTORY MADE TODAY...TWO GREAT COUTURIERS COLLABORATE FOR 1ST TIME...

ITALY'S BEST, SIMONETTA AND FABIANI, JOINTLY CREATE EXCLUSIVE COAT COLLECTION

FOR ZELINKA-MATLICK...MAGNIFICENTLY INTERPRETED IN

Anglo Fabrics

"THE BACKGROUND OF FASHION"



Left: In Zelinka-Matlick's exclusive Anglo "Mosaic", black or brown.
Right: In Zelinka-Matlick's exclusive Anglo "Romano", vivid red, blue or rosewood.
Both sizes 6-16, about $110.

Write Zelinka-Matlick, 512 Seventh Avenue for the name of the fine store nearest you

EXCLUSIVELY DESIGNED FOR

Zelinka Matlick

by

Simonetta AND Fabiani

ROMA

Beauty tricks and



the treat...



Revlon's new Non-Smear type "Lanolite" Lipstick.

the trick



Set the sheen *and* the color! Dampen a COET in cold water. Press on lips. Do not blot dry! COETS quilted cotton squares don't "wad up" when wet!

the treat...



Exciting new make-up tints to blend with fall colors!

the trick



For a smooth face, powder lavishly with a soft COET. Then wipe away excess with another! Carry COETS in your purse and have a fresh powder puff each time!

PERSONAL PRODUCTS CORPORATION, MILLTOWN, N. J.

beauty treats



the treat... | the trick | the treat... | the trick



New Non-Smudge Nail Enamel Remover—by Revlon.



Saturate COETS, quilted cotton squares, with the remover. *Press firmly* on nail. Hold for a few seconds. Then *wipe* off old enamel quickly and neatly!



New waterproof mascara—stays on until you *want* it off!



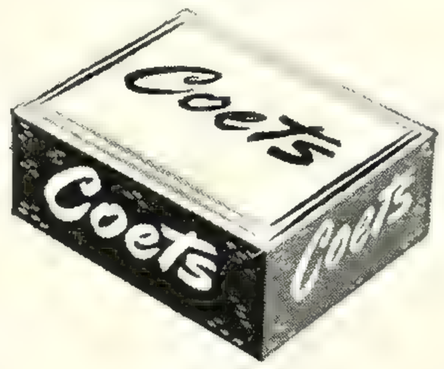
Keep telltale traces off your cheeks! Hold a soft COET under your eye when you apply mascara. COETS are quilted . . . so they can't "fuzz off"!

Coets®

Quilted Cotton Squares

Available at your favorite store...

Box of 40 — 23¢ Box of 80 — 43¢





Who's wrong?

Ever since Lebow Clothes introduced "the women's approach" in presenting men's suits by advertising in fashion magazines like Vogue, there has been a constant controversy between our retailers and ourselves. Now we'd like to appeal to you, the consumer, for your individual opinions. We would like to have you write us your answers to the following:

Do you believe Lebow advertising in magazines like Vogue is interesting and helpful to you in the presentation of proper suit fashions for men?

Do you believe that women have a strong influence on what men wear? How strong is your opinion and do you think it applies to a quality suit of clothes as well as to a man's necktie or shirt?

Do you believe American men dress as they should? Do you have any suggestions?

Do you believe men's stores approach advertising and selling properly?

Do you believe that the Lebow Laxey suit pictured provides the right kind of "look" women like for their men?

These questions are part of our controversy. Won't you please write and tell us what you think? Drop us a line at Lebow Clothes, 200 Fifth Ave., New York 10, N. Y.



Carl Milles' Orpheus Fountain, Cranbrook Foundation, Michigan.

6-pc. setting also includes hollow handle butter spreader, salad fork, place spoon, $32.50. Tax included.

TOTALLY NEW! "SILVER SCULPTURE" BY REED & BARTON

Here is a dramatic new sterling pattern that actually *is* sculptured silver. Its lights and shadows, the glory of its pure metal, look excitingly different every time you set the table.

"Silver Sculpture" is Reed & Barton's answer to "free taste" in American table settings. Its soft, sculptural beauty is fresh, new-looking. Yet its flowing lines allow you plenty of originality if you like to use traditional décor.

To create this unique pattern, silver artists shaped a "figure" as a sculptor would in stone or bronze. They created rhythm from the gleam of the solid silver itself! The result is a pattern of many moods. Wonderful to live with, because it rarely looks the same way twice. And it is the kind of form your fingers love to feel.

This brilliant new pattern by Reed & Barton, famed New England silvermasters, is easy to own. A six-piece place setting is $32.50. For literature, see your silverware dealer or write Reed & Barton, Dept. V41, Taunton, Mass.



Always the Center of Attraction

Stockings of
ARTCRAFT
Elegance

Beautiful, long-wearing nylons . . . custom knit-to-fit with "Miracle Stretch" seams, heavenly lace tops, French heels and "Angel Kiss" finish bathed in pure lanolin for that soft-as-silk feel . . . fashion's newest colors . . . and to look smarter, feel better and wear longer, they are full-fashioned, of course! At fine stores everywhere.

ARTCRAFT MILLS, INC. • *350 Fifth Avenue, New York 1, N. Y.*

ROYAL CANADIAN ONYX* SILVER FOX

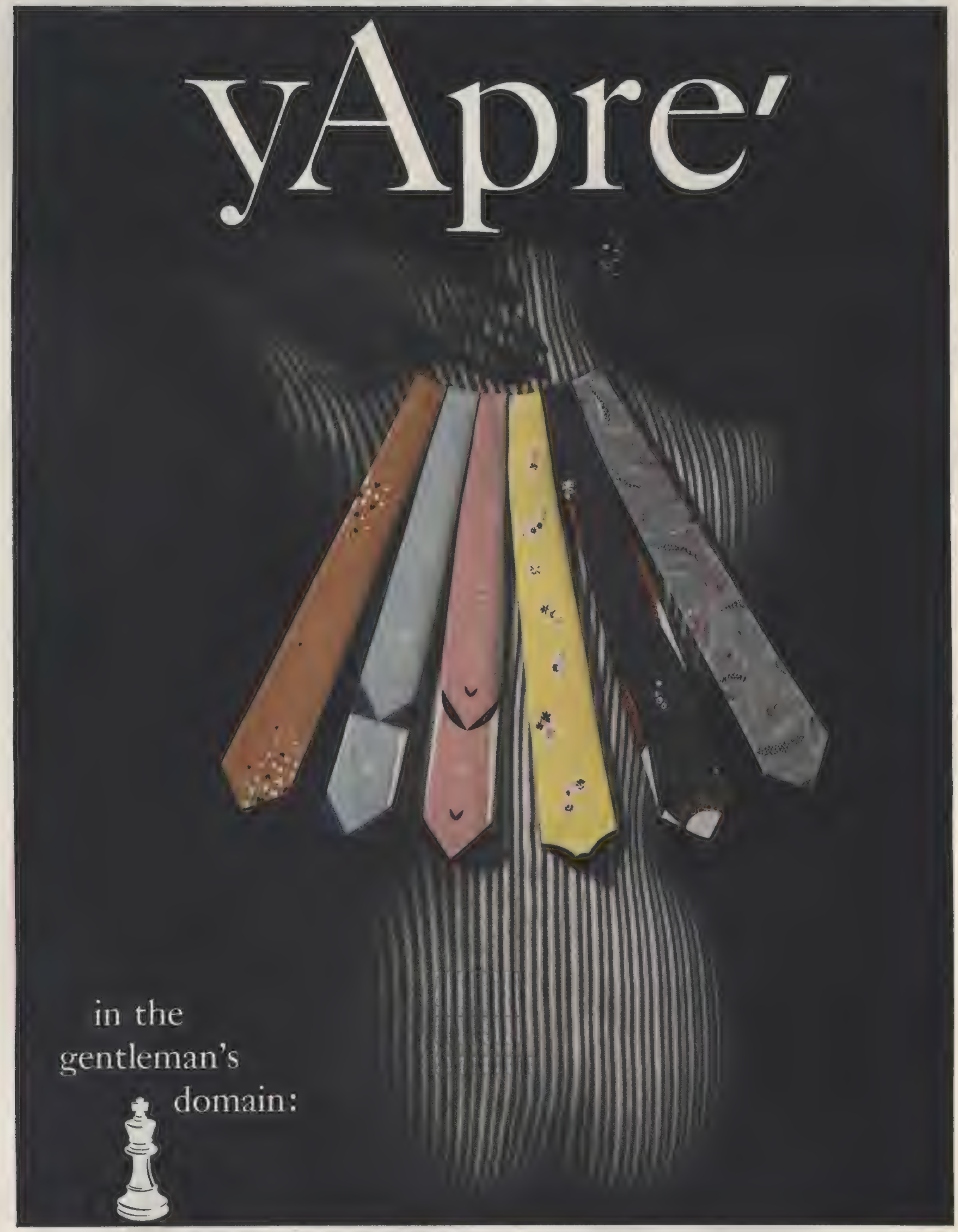
From Canada exciting fur news, the long awaited Royal Canadian Fox* of proud ancestry and as regal as its name. In new wonderful colours to add queenly grace to your ensemble. Onyx* deep dark silver . . . Opaline* soft pearl-platinum . . . Palladium* a radiant full platinum. The slender stole in ROYAL CANADIAN ONYX* silver fox, dramatically designed by Ritter Bros. At Ritter Bros., New York and Montreal • R. H. Stearns, Boston • Kaufmann's Dept. Store, Pittsburgh Daniels & Fisher, Denver • Henry Morgan & Co., Eastern Canada • Hudson's Bay Co., Western Canada.

Jewels—Cartier

*trademark—Canadian National Silver Fox Breeders' Association



yApre'



in the
gentleman's
domain:

yApre' woven yarn-dyed pure silk cravats. $7.50 to $10. At Men's Apparel Forum shops and other fine stores across the country, or write HERBERT BERGHEIM & CO., 99 Madison Ave., N. Y. 16

TO OUR GOOD FRIENDS,

THE LADIES

On the facing and next six pages, some of America's most distinguished purveyors of fine attire for men present an unusually acceptable collection of things to wear.

Each represents the undeniable good taste always apparent in the selections of men who have a more than ordinary appreciation of really fine quality.

You who favor such propriety in the things you buy for men may choose with confidence at any of the Men's Apparel Forum stores listed on this page.

The selections that follow are representative of the many consistently offered by a certain few men's stores throughout the nation, whose owners have devoted their skill and long experience to culling the markets of the world for examples of true quality.

So, for a triumph to give and a treasure to own, turn to a Men's Apparel Forum store. In this way, you can be sure that your objective will never be obscured, either by the expedient or the ordinary . . . sure, too, of grateful acceptance of the things you select for men.

Andrade & Co., Ltd.
HONOLULU, HAWAII

Bullock & Jones
SAN FRANCISCO

Capper & Capper
CHICAGO • DETROIT

Jack Henry
KANSAS CITY

LEWIS & THOS. SALTZ, INC.
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MILWAUKEE • MADISON
COLORADO SPRINGS

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HOUSTON

Jerry Lochschild
BEVERLY HILLS

Hubert W. White Inc.
MINNEAPOLIS • ST. PAUL

MEN'S
APPAREL FORUM
LTD.

Put your Man in the Mood with Embassy pajamas

To have him just as "well turned in" by night as you would have him "well turned out" by day—choose Embassy Pajamas. Superior tailoring, styling and colors—all combine to make lounging, sleeping, waking a delight.



Ninghai Pure Silk Shantung
illustrated above

Pajamas tailored as carefully as a custom-made suit. Pink, Gold, Copen Blue, Grey, Tan, Charcoal, Navy, Wine. Sizes A to D inclusive. About $28.50

Sulgrave Squares
"In the Pink" illustrated below

Fine gingham pajamas of woven small, medium, or large Sulgrave Squares. Pink, piped with Charcoal. Sizes A to D inclusive. About $12.50
Matching shorts—about $2.95
Sizes 30 to 44 inclusive.



At Men's Apparel Forum and other fine stores throughout the country, or write

EMBASSY MEN'S APPAREL, INC., 350 FIFTH AVENUE, NEW YORK 1, N. Y.

JUST IN
FROM SCOTLAND.....

Matching Sweater & Hosiery

by
J. & D. McGEORGE, LTD.



Hosiery . . about $3.95
Sweater . . about $15.00

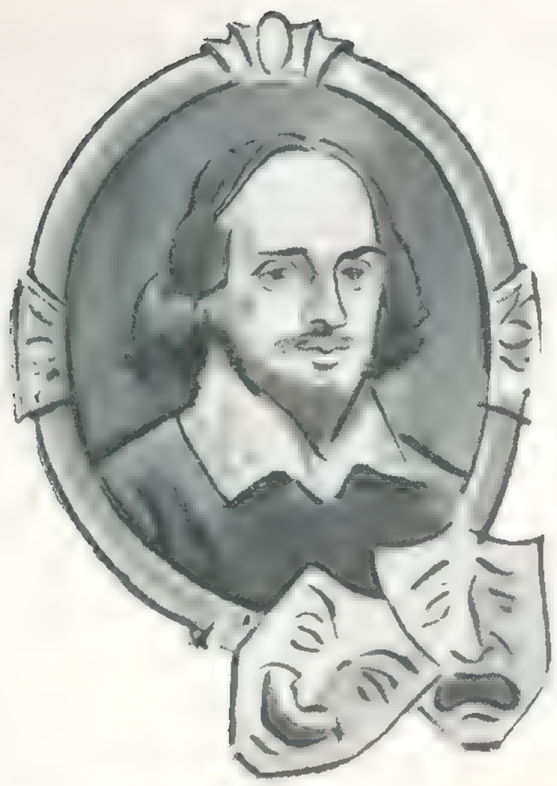
As distinctively Scotch as bagpipes and kilts...these wonderful pure wool matching sets. Patterns on charcoal gray, natural or light blue backgrounds.

Sold at Men's Apparel Forum stores and wherever you find the finest in men's wear.

Sole U. S. Representatives

A. Kuehnert & Co., Inc.

150 Madison Ave. • New York 16, N. Y.



AS THE BARD OF AVON PHRASED IT,

"...Rich, Not Gaudy"

"Costly thy habit as thy purse can buy
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man."

SHAKESPEARE: HAMLET



Blending the cream of outstanding fabrics with a genius for proper fit and needle-detail, a Merrill-Sharpe shirt proclaims the wearer (or the person who makes the gift of one) as an individual of discriminating good taste.

Shown, for instance, is an exclusive new casual shirt which features a completely washable luxury rayon fabric by famous Mallinson in a new pin dot print in nine refreshing color combinations. And, strangely, it will not put a permanent crimp in "thy purse" either.

It is only $8.95 at most Men's Apparel Forum stores and other fine stores. Sizes are S—M—ML—L—XL. Inquire of Merrill-Sharpe for name of store nearest you.

Color combinations are Pink with Black dot, Black with Pink dot, Helio with Purple dot, Yellow with Blue dot, Yellow with Brown dot, Powder with Navy dot, Grey with Black dot, White with Red dot, and Navy with White dot.

A Mallinson FABRIC

Merrill-Sharpe Ltd.

411 Fifth Avenue New York 16, N. Y.



The man behind the Macintosh

Sir Robert Appleby, formerly of London and now very much of New York, is the man behind the triumphant American success of the English Macintosh.

"The Macintosh," says Sir Robert, "is the world's most *versatile* coat. The silky cotton poplin fabric is magnificently rain-resistant. On a *sunny* day, you can wear your Macintosh as a dashing topcoat. Sunlight shows off Macintosh's distinctive London tailoring and handsome plaid lining to even better advantage."

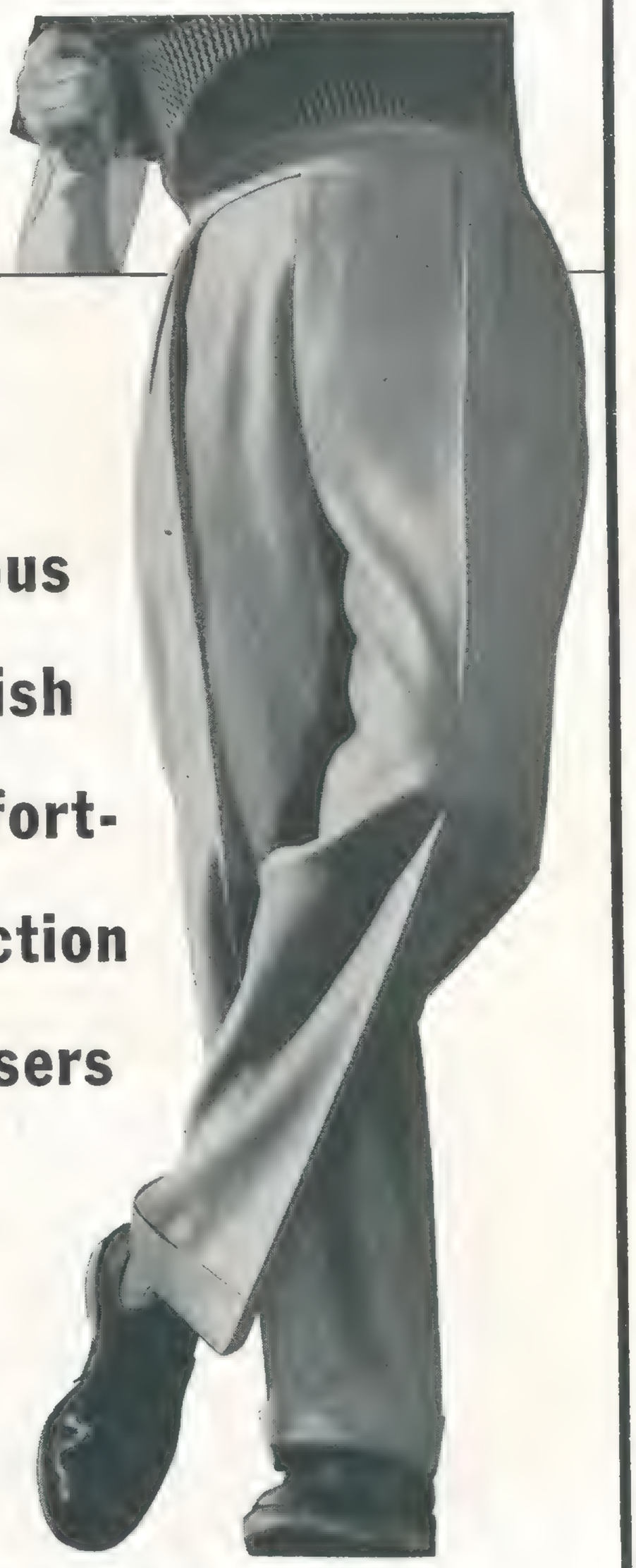
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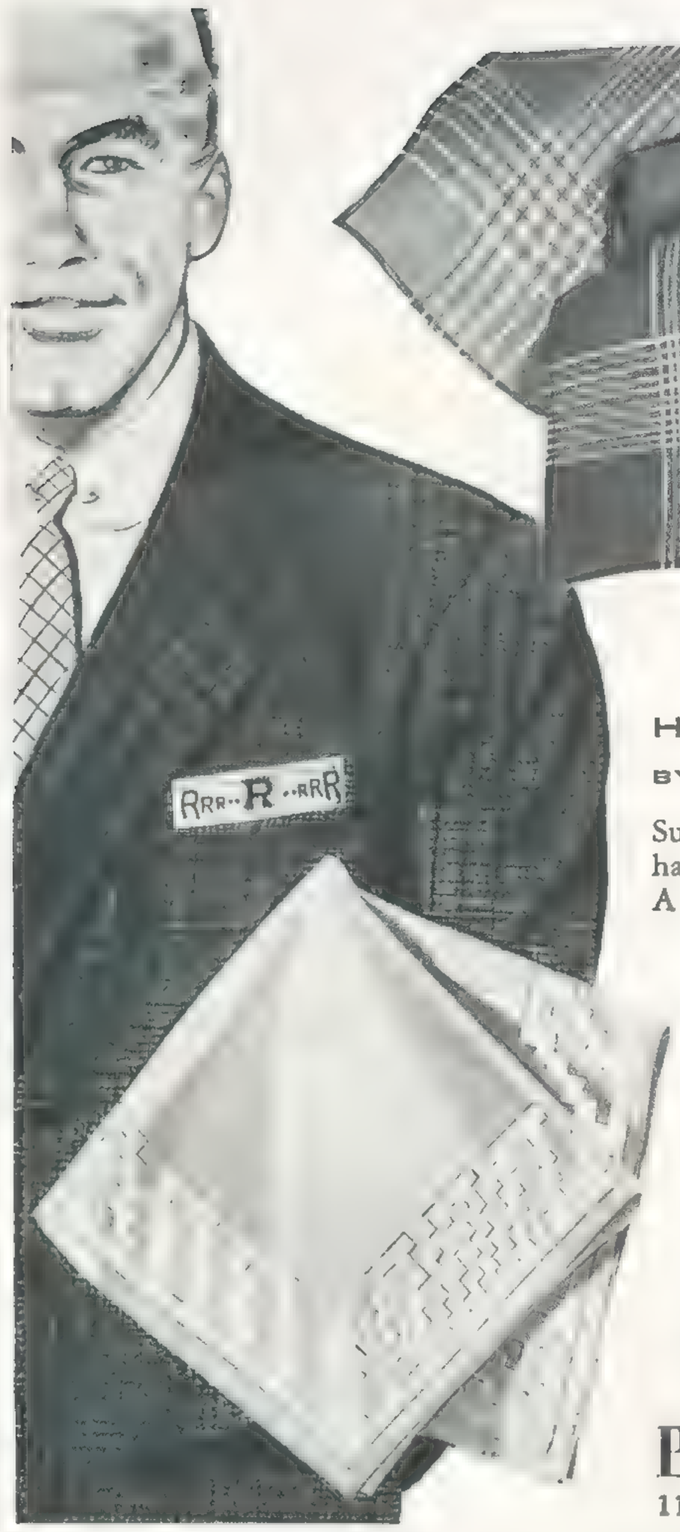
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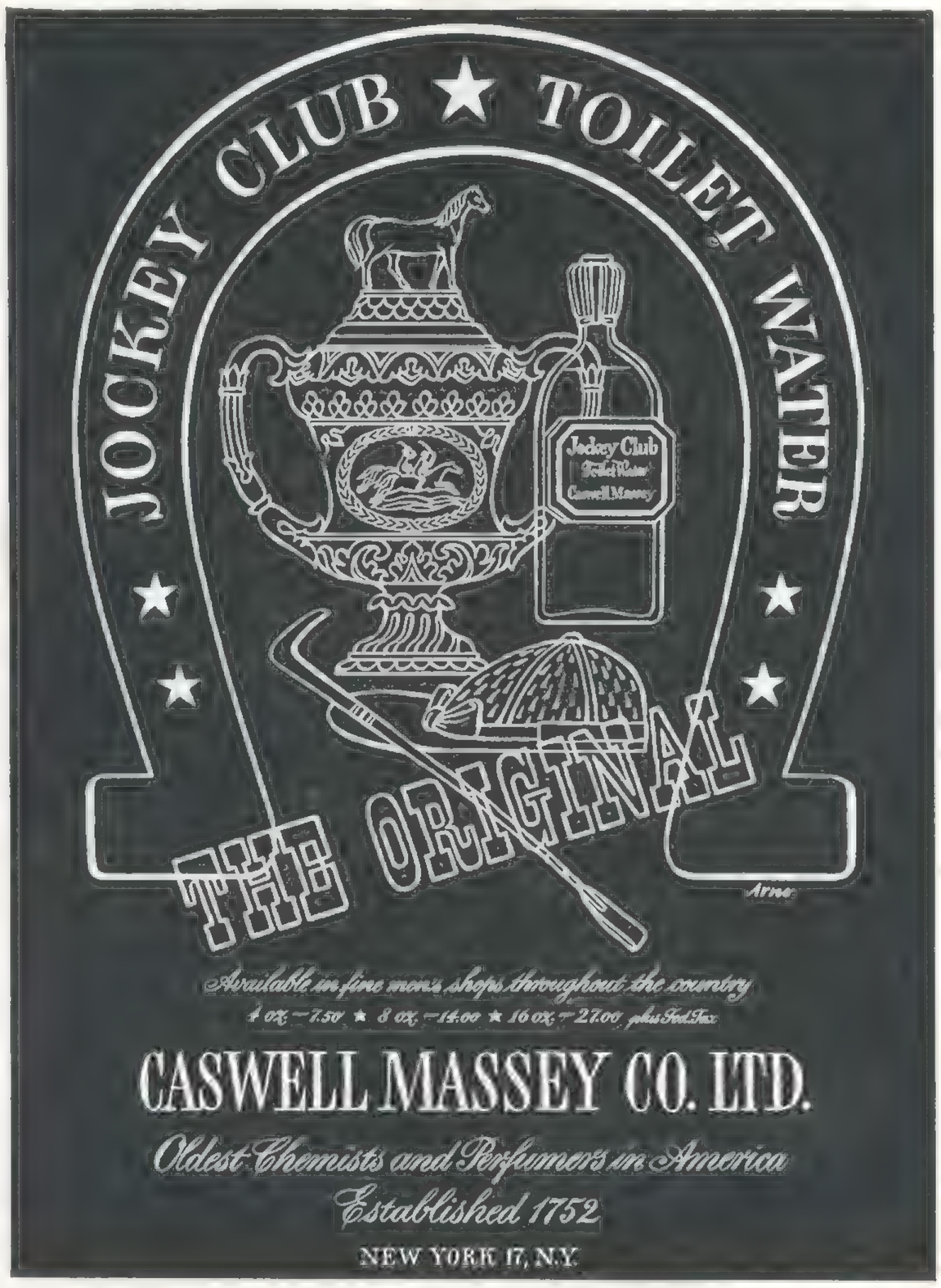
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THE NEVER-NEVER HOUSES OF NEVADA

BY MOLLY FLAGG MAGEE

Strange things are hidden in the interior of Nevada, and strangest of all are the great country houses built there by a generation of dreamers and gone now as mirages fade at dusk over the dry lakes. Of these houses, once so splendid, rising turreted and towered, separated from each other by miles of sagebrush and silence, magnificent, impractical, and utterly incredible, little remains. The few who saw them have forgotten their existence. And I too might have forgotten if I had not lived in one of them for nearly ten years. Its high ceilings and gracious shadows haunt me yet. Often I think of it, and of the houses like it that briefly flowered in the desert.

The first time I saw the Grass Valley house, I was not as surprised as I would have been had I known Nevada better. I had lived in Europe, where country houses and a certain formality in living are traditional, and the West was new to me. But even on that first visit I found something wonderfully sad and fascinating in the peeling paint, closed doors, and shrouding dust of the old house. To keep it up would have required a staff of scrubbers and polishers, headed by some silently bowing butler. But instead, an Indian matron shuffled casually from kitchen to dining room, and the rest of the house made out as best it could. Nobody spent any time there anyway. Life was centred outdoors, and the floors were littered with boots and saddle blankets, and bridles draped the walls. Under the occupational clutter I glimpsed marble-topped tables and carved rosewood. They glimmered faintly up at me like drowned maidens from the bottom of the sea.

It would be foolish to say I went to live at Grass Valley for the sake of the house. But after I made it my home the house reached out and clutched me. Slowly at first, and then with more and more enthusiasm, I began to notice it, to cherish it, to restore to it some of its former grace.

This was no functional ranch house. It was not functional at all. No concession had been made by its builders to the ferocious mountains and shimmering wastes that surrounded it. It was the bland reincarnation of some rich Victorian vision; of tiny chairs ornately carved, gilt-touched, brocaded . . . massive bedsteads looming darkly . . . velvet and plush . . . lace curtains . . . even a peeping cupidon laughing up at me from a cluttered corner.

The house had been built in 1870 at a time when lumber had to be hauled by ox team from the Sierra Nevada two hundred miles away, and when furniture was consigned by ship around the Horn and then freighted laboriously inland from California. The builder of the house had made a fortune in silver. The first men who made their money in Nevada mines, bonanza kings of the Comstock and the rest, moved away. Their wives were obsessed with social longings and quickly gratified them in San Francisco, New York, London, Paris, or Rome. Few lingered in Nevada. But by the time Central Nevada mines were established, a new breed of prospector had developed. The men who had explored the wild, free country for years were under its spell. Some of them invested their money in ranches, and to these ranches brought their wives. But the wives, suddenly so wealthy, must have material evidence of this wealth, grand pianos, Oriental rugs, German silver, cut glass, and peacock feathers.

One indomitable woman, whose husband struck it rich, poured every penny he made into a pleasure dome to rival Kubla Khan. Barely had the house been completed to the last tessellated turret than the lode ran out. Here were the couple, encumbered with a gingerbread palace situated in a wilderness, their money gone. The husband took to his armchair—carved mahogany and black tufted leather. But his wife lived triumphantly in her strange palace. Her children worked the land, hay was harvested, cattle increased and flourished. And when the husband was found dead in his chair she had him carried to a knoll with a fine view of the house that killed him and there, to this day, he lies. The woman lived on and on, a demon of energy driving her, and her children worked and worked. If one of them dared think of leaving the place, he roused the terrible rage of the old woman. And when, finally, she died, she wrote such a will that her children, their children, and their children's children were forced to stay on the home ranch. Even after death she watched over her house, and any descendant she suspected of harbouring inclinations to get away, she haunted, slamming doors and rattling chains. In time she lost all discrimination in her haunting, and the house became uninhabitable. Lawyers were called in, the will was ultimately broken, her descendants scattered. The present owner lives in a small cottage at the far end of the ranch and the gingerbread palace is abandoned.

Even when such houses are not haunted, in these days of no servants and busy living few care to live in them. One such I found in Smoky Valley. I had been directed to a particular ranch, and seeing, far out in the centre of the valley, a large house, I thought to find the rancher there. The road seemed little travelled, but it was winter, a time when people stay close to home. Scattered snow clouds chased each other high overhead, with still intervals of pale sunlight. The sun was shining when I reached the house and got out of my car. The house was grey, built of

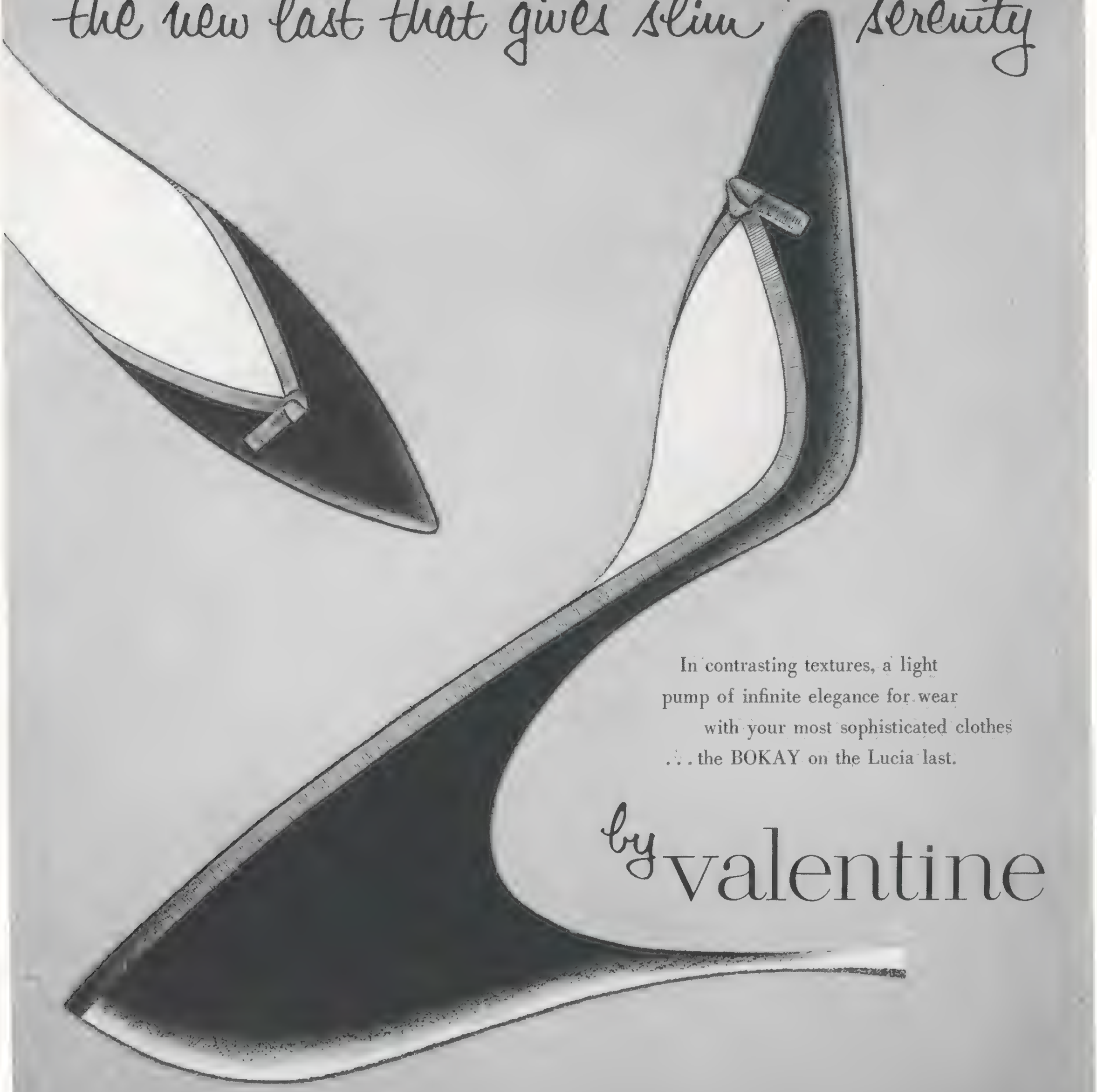
(Continued on page 54)



"MY NAME IS RITA CECIL. Like so many women, I've faced that moment before the mirror – the moment when I knew that the proud color of my hair was gone forever. Gray hair had come to muddy the shining highlights, to turn vibrant color to mousey unimportance. Gray hair had come to spoil the most artful make-up, to dull the fine coloring of skin and eyes. What could I do? Color rinses? (A fleeting touch of color – quickly gone.) Old-fashioned tints? (How heartbreakingly flat and "painted-on" they looked!) What was the answer? I asked professional beauticians – who told me some exciting and wonderful news. PLEASE TURN THE PAGE."

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NEVER-NEVER HOUSES

(Continued from page 46)

'dobe brick, and the light of the winter afternoon washed it with gold. It stood on a rise of ground, and all around lay the grey, desolate alkali flats. It took only a glance to tell me no one lived in this house. Windows gaped, doors fell from hinges. But the pale sunlight wove a web of sleeping enchantment over the ruin. I peered inside at long, low-ceilinged rooms. Outside were the remains of a lovely garden. Regretfully I left, and found in time the rancher's wife in a pre-fab cottage on the edge of the highway. "I've been to the old house," I said, explaining my tardiness. "It is so lovely." And in all innocence, I asked, "Why don't you live there?" "Live there!" she howled. "The place is a woman killer!"

It was not dread of housework but the demonetization of silver that caused the forsaking of the pillared house in Cortez Canyon. Built throughout of hardwood, it stood for years under the shadow of Tenabo Mountain, facing on the giant silver ledge from which its owner had his fortune. At one time the canyon teemed with life; a camp of Chinese mine labourers spread below the house, forges rang, ore wagons pulled by twenty-horse teams strained up the winding road, tailings washed from the mill at the base of the mine, and the muffled report of dynamite vied with shrilling kyatz birds as the work of tunnelling the mountain went on. By the time I knew it the mine was closed, the mill stood idle, and the gracious white house was empty, open to the winds.

Of all the formal, foolish houses of an earlier age, only the Grass Valley house flourished and grew younger and handsomer with the passing years. Originally it had not been large, but a second, new house was tacked on to it in the early nineteen hundreds. This second house became the kitchen and dining room, while upstairs its attic was made over into a sort of apartment where I hid those belongings of mine I felt did violence to the Victorian spirit of the house. Some bathrooms had been scattered through it, and I introduced a few closets. Much of the furniture had been my husband's great-grandfather's, and in the living room I placed a grand piano that had supposedly belonged to Mark Twain's brother.

None of that modern nonsense about a house fitting into the landscape troubled the Grass Valley house. It stood on an eminence in the centre of the valley and challenged the mountains with its high red rooftops. It could be seen for miles in every direction. Built of California redwood shiplap painted white, deep porches shaded it on every side. Its walls were double and filled with sawdust on the insulating principle of old icehouses. When storm winds raged up the open valley the house met them head on, moaning and shuddering at each fresh impact of the gale. In winter when the temperature dropped far below zero the huge rafter beams cracked loudly as they contracted against the bitter cold. But inside it was always comfortable. A huge fireplace heated the immense living room, and vents carried its heat through the rest of the house. In summer, with blinds drawn and windows shut, on the hottest day the house stayed cool. It was a house of atmospheres, each room subtly different from the others. But to me it was always a friendly house, responding to my love with a love of its own. We were very different, the house and I. And yet we understood each other, and while I did many things for the house it in turn did many things for me. The treasures hidden away in its dark corners it would produce like magic gifts: a silver spoon—a purple bottle—a yellowed paper—and once, a rare first edition of Mark Twain's *Gilded Age*. And then one day the house caught fire.

Like a tinsel toy it went in a puff, the old lumber, the sawdust between the walls, the pane of glass on which the first owner had scratched his name; in an hour it was ash. Sometimes I look at the site where it used to stand and imagine I see it still, its small paned windows gleaming, shadows deep under its long porches, its carved straight-rising columns, and all around it a whir and shimmer of jewel-bright humming birds. Since the house burned the humming birds come no more to the valley.



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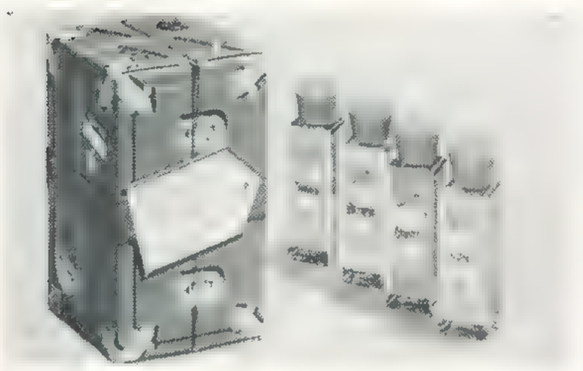
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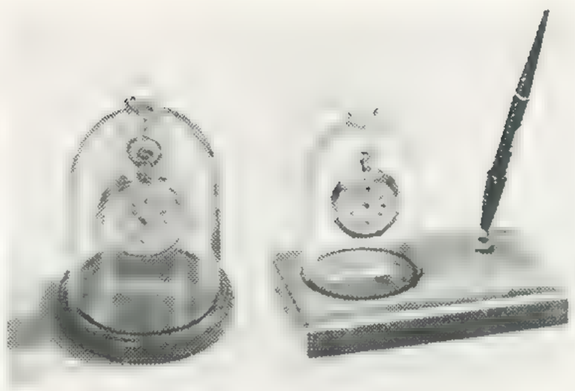
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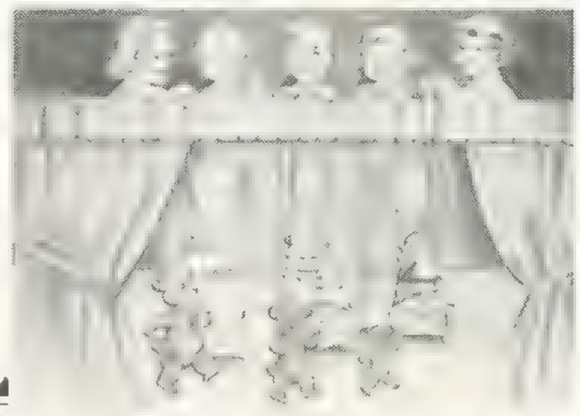
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SHOP



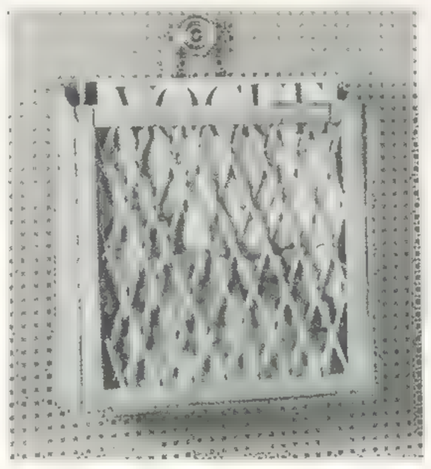
Above: Sweater cut like a shirt (as so much fashion is now). Two shades of grey with ruby; for town or country, for Mrs. Exeter or her daughter. By Mirsa. $22.95. Bullock's Westwood, Westwood Village, Los Angeles, Calif.

Below: Gilding the feather—and making a graceful earring (almost as light as a feather). Gold-plated, screw back. The price is light, too: $2 inc. tax, postpaid. Old Pueblo Traders, Box 4035-V, Tucson, Arizona.





Left: Pictured here—the makings of silky, glossy hair. A rinse, to use right after shampooing, makes for a well-kept scalp, too. (Note: there's no odour; nice hair's for men, too.) $1 postpaid for 6 oz. Skan Laboratories, Pasadena 3, California.



Left: Goal for good magazines—a basket of handwoven wicker, from Hong Kong. To hang on a porch, alcove, or kitchen (cookbooks!). $4 postpaid. Lowe & Sons, 490 N. Los Robles, Pasadena 4, California.

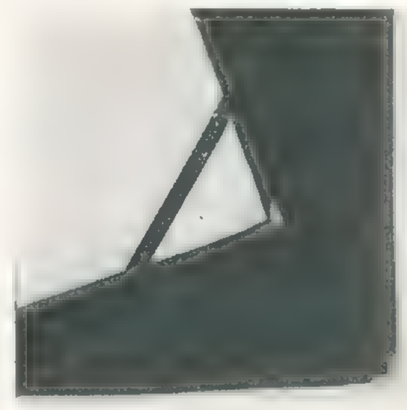


Left: Beautifully simple start for a quick, informal meal: stainless steel, hand-finished and satiny. Four 4-piece settings, beautiful price: $11.50 ppd. (simplicity's usually expensive). Bowman's, 1631-V Filbert St., San Francisco, California.



Left: Simple Swiss exerciser that hooks over a door, foam rubber bands slip around ankles . . . for exercises (nearly effortless) that help keep legs, hips trim. $29.95 ppd. The Christens, 842 S. Kingsley Dr., Hollywood 5, California.

Right: Shock-absorber for electric moments at the card table. Goodyear airfoam with brown or green water-repellent suède-like top; cards won't slip or slide. $4.95 ppd. Geary's, 351 N. Beverly Dr., Beverly Hills, Calif.



HOUND

..coast-to-coast hookup



Left: For the Phelps collectors—three more casual jewels. Shirt: fine crinkled cotton (white, pale blue, yellow, gold); $12.95. Skirt: wrap-around cotton whipcord (beige, dark blue, green); $17.95. Belt: leather, and it ties, $5. Mason Waters, 3003 P St., N.W., Washington, D.C.

Right: The newest Hathaway—good news for women who like their men in good casual shirts . . . as, Viyella flannel, button-down collar. In regular sizes, in classic tartans. Here, the bright red Dress MacDuff. $17.50. David Richard, 3059 M St., N. W., Washington 7, D.C.



Right: One if by stand (cocktail-tray stand); one if by tea (iced) . . . a charming pitcher in a Paul Revere pattern. Quart size, with an ice guard. Plated silver; $8.75, inc. tax. Little Caledonia, 1419 Wisconsin Ave., N. W., Washington, D. C.



Below, right: Hand-wrought elegance in sterling silver . . . salad set, in the Chino pattern. $56 inc. tax, ppd. Also available: this elegance in a 6-piece place setting; $65. Shaw & Brown, 1618 Wisconsin Ave., Washington 7, D. C.

Below: Set of 8 cocktail glasses, clear crystal pitcher. Nicely designed: one can nurse a drink without warming it. Nicely priced: $8.50 ppd. From the Game Room, 1538 Connecticut Ave., N. W., Washington, D. C.



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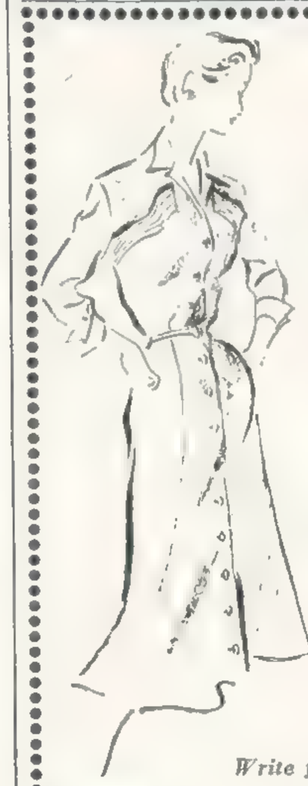


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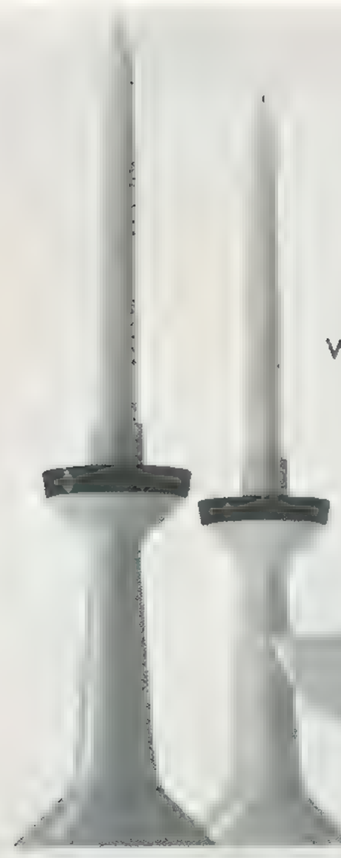
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ASCOT

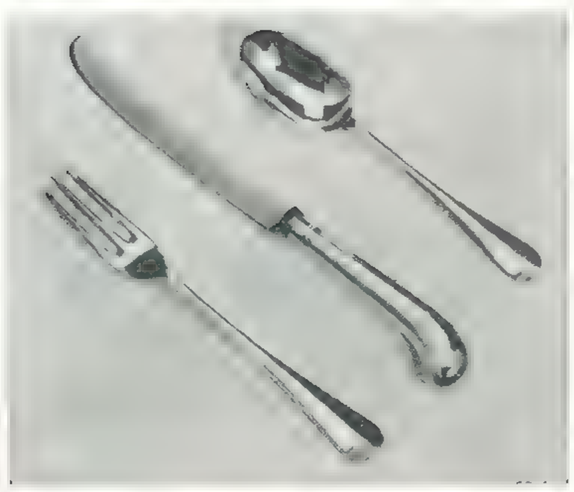
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SHOP

Right: On the tuffet—a crisp white broadcloth party dress, hand-smocked in red (Christmas!), or in blue with navy blue, pink with rose. Velvet sashed. 1 to 6x, $15.95; 7 to 10, $18.95. Carousel Shop, 510 Madison Ave., N. Y.



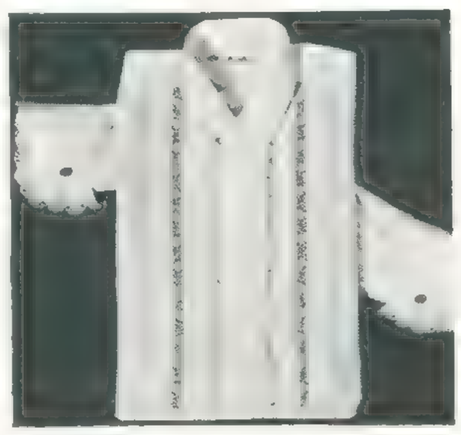


Left: Holiday heir—very pretty way to await it, in a two-piece black silk faille costume, the open neckline banded in black velvet. By Avorn in sizes 10 to 18. $39.95. The Maternity Shop, Sherwood Square, Westport, Conn.

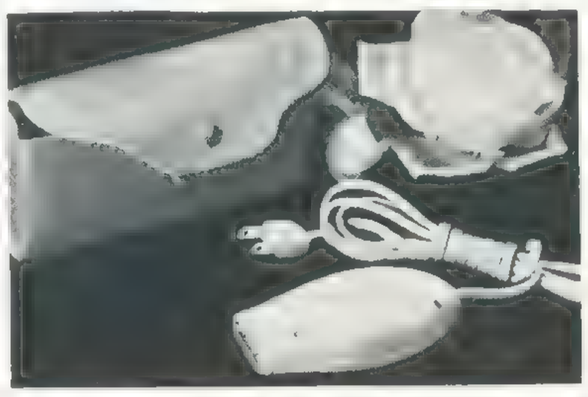
Right: Active sports on a tiny scale—enchanting charms that are really portable symbols of favourite pastimes—tennis, skiing, golf, bowling, sledding, baseball. Of 14-K gold with cultured pearls and corals. $23.50 each, inc. tax (sledding, $32). From Marchal, 719 Fifth Ave., New York.



Right: This is the year of the shirt, and this is Mexico's contribution—a Torera (bullfighter's influence) of white cotton, starched collar and cuffs, eyelet embroidery, tucked bosom. Very smart with velvet slacks. $12.95. Old Mexico Shop, Santa Fe, New Mexico.



New! Ladies' Electric Razor, $3.95



Now, with this new scientifically designed electric razor, your legs and underarms are guaranteed to stay satin-smooth twice as long! Fully tested for extra-close dry-shaving, with no coarse regrowth. Cannot cut or irritate most sensitive skin. Powerful, A.C. Order now at special price of $3.95, including leatherette case. Gift boxed. Money back guarantee. Check or M.O. to Mrs. Fields Shopping Service, 237-V Huguenot St., New Rochelle, N. Y.

HOUND

. . . coast-to-coast hookup



Left: Sweater, de luxe edition—and/or greatcoat, junior edition. It's spotted skunk—light as a puff, warm as a muff; ribbed wool sleeves and neckband. $99, inc. tax. Harold J. Rubin, 52 E. 56th, N. Y.



Right: Great elegance for the tweed season—a finger-tip mink jacket—all, generous and easy, with deep armholes, slit sides. Of female Lutetia skins. $2,650, including tax. Benn Mandel, 370 7th Ave., N. Y.



Left: Since smart women have taken to wearing the shirts in the family, too, these cuff links are for broadcloth shirts . . . or chiffon tweed. They're United Kingdom coins, antiqued to a satiny finish. $2.50. Tie clip, $2.25. Mastercraft, 212 Summer St., Boston 10, Massachusetts.

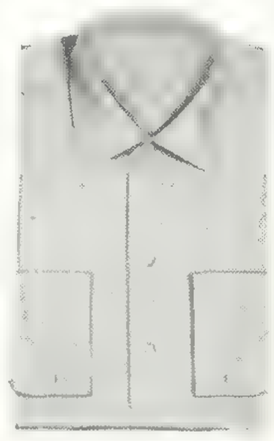
MIEHLMANN



Left: "Wall Street"—cologne of distinction, shown here with the *Wall St. Journal*— because this is definitely part of a man's world. A masculine scent: masterful, but never overpowering. 4 oz., $1.80 including tax. From Pasquier, 7 West 46th Street, N. Y. C.

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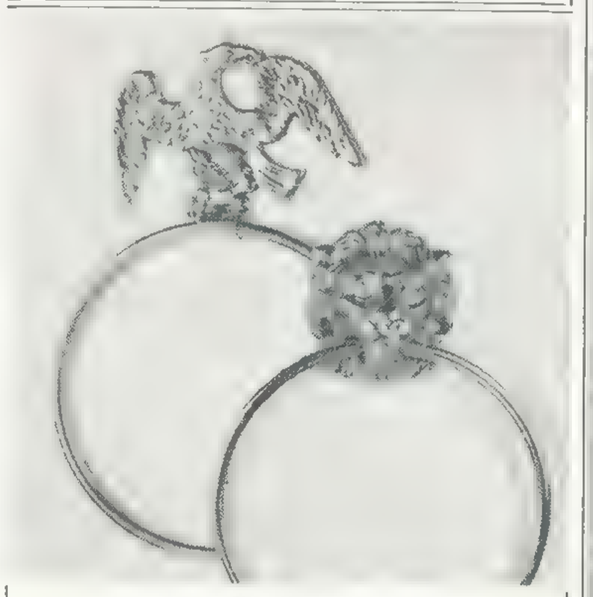


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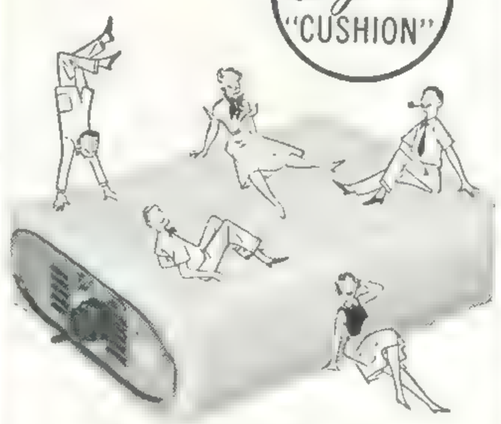
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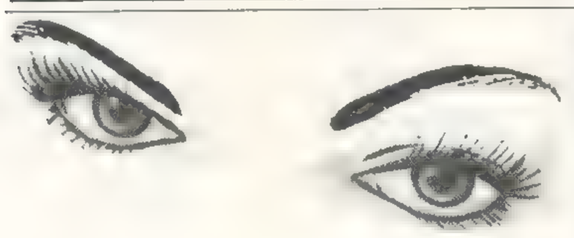
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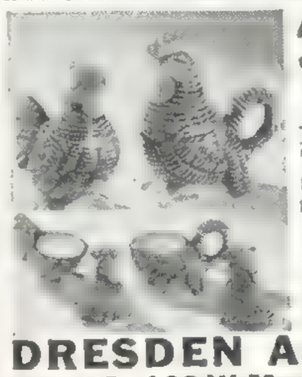
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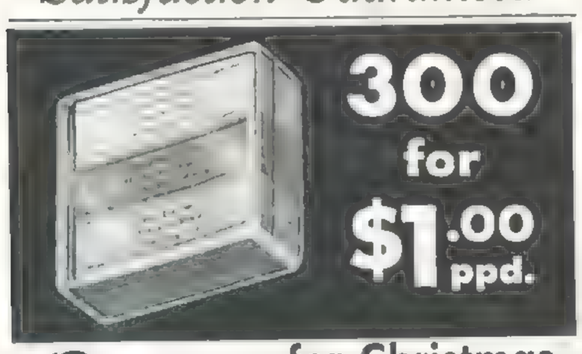
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Right: Berthold's principle—no coiffure without healthy hair. Here, step 3 of the Harper Method treatment: delicious, deep massage. One more (brushing), and then comes the styling. Berthold, 61 West 55th St., N. Y. C.





MIEHLMANN

Left: Michael's principle—a charming coiffure may need for upkeep only a brushing, a good set. He understands fine hair, hair flattery, and Mrs. Exeter's problems. Michael of the Waldorf, Park at 49th.

Right: Flying high and, at the moment, due east—a handsome weathervane in black wrought iron. 39" high, and 18" from beak to tail. For the family that has everything—including a place in the country. $12.95, postpaid. From Zenith Gifts, 55 Chadwick St., Boston 19, Massachusetts.





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Left: Tucciarone's principle (he's a master wig-maker)—matching hair's a matter of colour mixture, of texture. Result: an easy chignon. $20, brown; $25, grey; $35, blond. 118 East 28th St., New York.



Right: Fashion principle—light up the new longer coiffures with big, neon-bright earrings, curved to catch the light. Two shades of blue or two of topaz. $7.50; necklace (not shown), $15. Inc. tax, postpaid. Aimee Lee, 545 5th Ave., N. Y.

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New York *Paris* *London*

I. S. V.-PATCÉVITCH, *Publisher* **EDNA WOOLMAN CHASE,** *Chairman of Editorial Board*



BLUMENFELD

COVER: *Warranted here, a word we employ with care—fabulous; very accurate adjective for Traina-Norell's knee-length wrapping of Somali leopard, the neck and wrists inches deep in silky natural red-blond fox. Bergdorf Goodman; Dayton's; Neiman-Marcus; I. Magnin. Velvet cap, from Emme. Lipstick in a shade to suit: Schiaparelli's "Startling."*

OCTOBER 15, 1954

SPECIAL FEATURES

75 Vogue's eye view of *Always in Vogue*
76-79 We celebrate Edna Woolman Chase's 60 years at Vogue

FASHION

80-81 The big evening: the news abroad
82-83 Big evenings: Paris contrasts
84-99 How three smart women dress for country-city lives
104-105 Paris: the new bouffants
106-107 Europe: fresh copies
108-109 Here: this winter's red dress
110-111 Prize diamonds
122-127 This winter: who wears which coat?
128-129 The quick blue foxes
130-131 Vogue's advice to young party-goers
132-135 The beautiful shoe
136-137 Vogue Patterns' after-five blackery—furred
144 The five o'clock shirt—continued

MRS. EXETER

96-99 Mrs. Exeter's country-city wardrobe

IN VOGUE FOR MEN

138-139 The black-green suit: progress report
140-141 Country clothes: men's report

FEATURES • ARTICLES • PEOPLE

46 "The Never-Never Houses of Nevada." By Molly Flagg Magee
100 "On Your Toes"—Rodgers and Hart revival
101-102 People Are Talking About . . .
103 Mrs. Winston H. Frost and her daughter
112 "Impudence and Dignity." By W. R. Rodgers
113-114 False Diary, False Diploma. By Saul Steinberg
147 Legion of Honour

ENTERTAINING • THE HOUSE

116-121 Italian Influence on American Décor—a six-page study

BEAUTY

123 With camel colour: "Derby Red" lipstick
124 With beige corduroy: "Bendel Berry" lipstick
152-153 How three smart women dress their faces for country-city lives

DEPARTMENTS

62 Vogue's School Directory
64-69 Shop Hound

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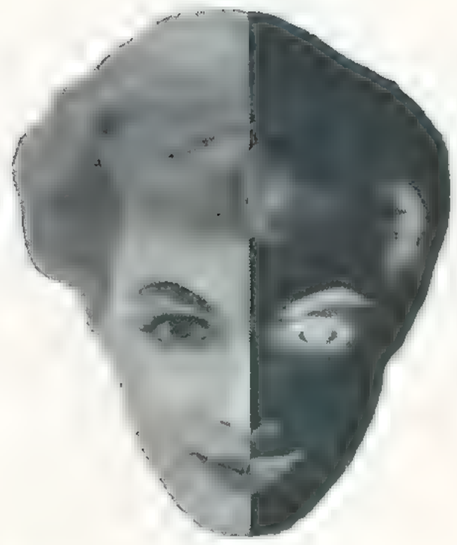
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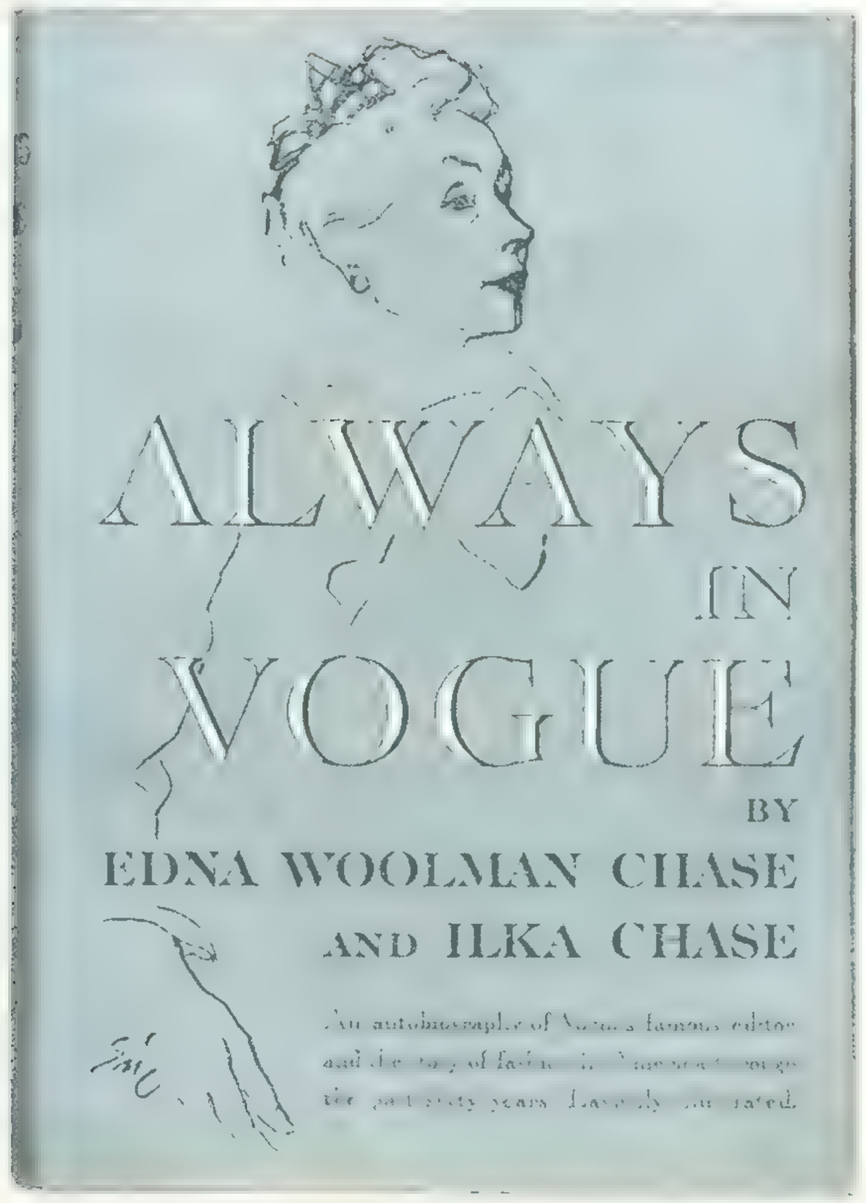
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Vogue's eye view of



FOR PUBLICATION DETAILS, SEE PAGE 154.

The happy circumstance of being able to write in public praise of a public figure who is also a friend is not everyone's privilege. But it is mine.

I have worked under Edna Woolman Chase for 21 years, respected her for 21 years, and loved her for 20 (the whole first year I was frightened into a mute). She has, preeminently, the quality she seems most to admire in others—in her own words she has "faced up to things," and usually faced them down. For her staff, she has been a wise, careful teacher; a stimulating, demanding leader; a gay companion-worker; a fiery defender of her principles; a perpetual searcher after character; a scalding critic of "fumbling." She has *almost* always been fair. (On one or two minor matters she exercises, in a rather endearing way, the privilege of personal bias. But the justice average is very, very high.) If she had not become the outstanding women's editor of our day she would almost certainly have become an outstanding *something*. Her special genes and enzymes were not combined for lassitude or mediocrity. She was one of the first of that present-day race of women who have learned, because they had to, how to be acute professionals, careful managers of their households, and pretty, entertaining, feminine, companionable women at one and the same time.

In this 60th year since her coming to Vogue, and in celebration of the publication of her book of memoirs, we forego the classic editorial anonymity, and make a deep, affectionate salaam toward "our Mrs. Chase."

Jessica Daves

Editor-in-chief



HORST

EDNA WOOLMAN CHASE
with Vogue since 1895; Editor-in-Chief, 1914-1952.

We celebrate Edna Woolman Chase's 60 years at Vogue

Her imprint is on the pages of a thousand issues of Vogue. And those Vogues have made an imprint on the life and manners of our nation. The major imprint . . . a sense of fashion, of the possibilities of fashion for every woman, and the enrichment, the pleasure that fashion itself gives. But the fashions in clothes are set always in the life of the wearer; and Vogue's fashions in living have changed with and helped to change the times.

In the 60 years since Mrs. Chase first came to Vogue, the idea of fashion for the many as well as for the few has altered the whole economy of America. Then, fashion was a matter of private dressmakers, or of Paris clothes for the hundred or so women who had both money *and* Paris tastes. Now, the third largest industry of our nation revolves around women's interest in fashion. For in that span of 60 years came the rise of the great ready-to-wear industry and the increasing appetite of American women for the fashions they saw in Vogue's pages. In that span, Paris ideas from all the great couture houses have become part of the wardrobes of millions of American women, through the practice of importing Paris models for ready-to-wear copying. In that span came the rise of Americans designing smart American clothes for America; the growth of magnificent fashion shops, coast to coast, and access to fashion ideas for every citizen in the country.

Who can say how strong a part Vogue has taken in the changes; taken, without itself changing its original purpose—to report fashion with authority; to have, and to create, respect for taste.

The gentle, smiling photograph on the opposite page is Edna Woolman Chase as she is today, past the yeasty years that she has set down in her memoirs, *Always in Vogue*, to be published, by Doubleday, this month. The book is a recapitulation, an essence of the life of a magazine, of the modest, great woman who made it—and who, in making a magazine, made a mark on our times.

60 years of fashion changes

AS SEEN IN VOGUE BY MRS. CHASE



EDNA WOOLMAN CHASE
as she was
in her first days at Vogue



1895
Sweeping skirt,
leg-of-mutton sleeve



1901
The S-posture;
trailing skirts



1909
Straight-front line;
the *foot* shows!



1910
The Greek influence



1922
Lanvin's robe-de-style



1923
Disappearing head,
slim, ankle skirt



1924
The cloche, the scarf,
the figureless dress



1924
Still figureless;
short, feathered



1925
Vionnet's handkerchief
points; modern décor



1925
Vionnet's
fringed cape.
Skirt to knee



1933
Schiaparelli's
famous, shoulder-
padded suit



1938
Mainbocher's
invention: slim,
jacketed dress



1939
Balenciaga's Infanta—
the great evening dress



1942
Wartime America;
knee-length suit;
padded shoulders



1945
Occupation fashion—
shown after armistice.
Bulky, short; cinched belt.



1945
The first strapless
knee-length
evening dress



1913
Poiret: minaret tunic; *ankle* shows



1914
Hobble skirt; tunic coat



1916
High boots, skirts to their tops



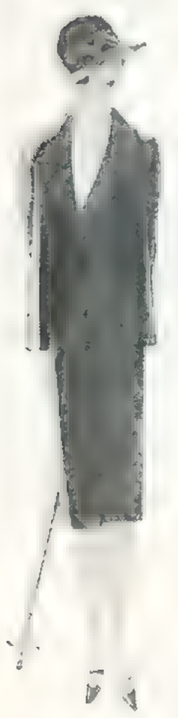
1919
Lucile's straight elegance; to ankles



1919
Chanel rises, raises skirts



1921
Capes, long, fur-bordered



1925
The Chanel cylinder suit



1926
The figureless dress, the cloche



1927
Just below the knees; Chéruit evening dress



1927
To the knees, fringed, figureless



1928
Descending back panel; to knees in front



1929
Patou's revolution; skirts drop from knee to ankle



1945
Valentina's elegance; slim, knee-length suit



1947
Norell: longer skirt, sleeveless, princesse



1947
Dior: new look— bosom, waistline accented; skirt calf-length



1951
Balenciaga's loose-back, front fitted suit



1951
Charles James: the great evening dress



1954
Dior; *newest* look: bosom, waistline diminished; skirt length unchanged.



WANDA GAWRONSKA

The big evening: the news abroad

In the collections in Paris and Rome this winter: a wide, wonderful choice of big-evening dresses, each one a striking new personality. *Facing page:* Brilliantly assured, and typically Dior 1954, this slender figure of yellow satin, with his new silhouette—sheathed bosom, knotted swath at the hips, and a short, loose coat also of satin, with a boa border of sable. A wonderful look, altogether, for a woman of Latin colouring: Dior's visits to his new Caracas outpost may have been his inspiration here. *This page:* Very neat, very pretty—and one of the most popular dresses in Simonetta's new collection—this, in black satin with black velvet corseting the close bodice and streaming down the voluminous skirt. (The satin, of Celanese acetate.) In America at Bergdorf Goodman; I. Magnin; Morgan's of Canada.

Eric
Paris 54


Eddie/54

Big evenings: Paris contrasts

This page: Severely beautiful—Dior's "Grand Diner," sheathing the body, the arms, in black satin, then flowing into a full and stately skirt. Part of the black-and-white design: the woman's shoulders, rising from the straight-slashed décolletage (Dior's new Anne of Cleves line); the Emba Jasmine mink stole, almost as large in area as a coat. Dress, here at Wanamaker's, Phila.; I. Magnin. *Facing page:* Balenciaga's romantic drama in red and white—a faille coat with a great flare of collar, over a dress of chenille-dotted net (a dress, notice, with one of Balenciaga's favourite hemlines: tapered up at the front). Costume, at Bergdorf Goodman; I. Magnin.





How 3 smart women dress for country-city lives

Mrs. A.: thirty miles from the city; off to town three days a week

Mrs. A. (and she's a composite of a hundred women of our acquaintance) has been having-her-cake-and-eating-it ever since the move to the country, just after the second baby came along: the A.'s still have their old city friends and city interests—but now they enjoy sun, air, space, and a whole range of country activities as well. A weekday is as likely to find Mrs. A. lunching at a smart city restaurant as driving the new puppies down to the vet's for shots; an evening may mean a gala theatre opening—or an old Carole Lombard movie shown on the new projector to a living-roomful of friends (the rage of the A.'s countryside at the moment: rented films). The fact is, the A.'s don't think of themselves as city people *or* as country people; they just lead the pleasantest, most interesting life they can manage for themselves and the children—and take it for granted that, often as not, there's a fifty-minute train trip involved. Mrs. A.'s wardrobe, like her life, is heavy on the city side; and the country clothes she has aren't at all classic—lean toward a casual chic rather than a "county" look. She's more apt to collect shirts than sweaters (although she loves them when they're fashion—furred or embroidered or in interesting new shapes and knits). In place of brogues, she'll pick a pair of smart flats every time. In general, she lives in the country as if it were the ideal form of city living—vital interests, surrounded by ten acres of trees.

KAREN RADKAI



Facing page: Dinner-in-town dress, in red (Mrs. A. believes in the red dress as firmly as she does in lipstick), the silk organdie pleated from a shoulder-band to a hem-band. By Filcol, about $90. Saks Fifth Avenue; Hutzler's; Sakowitz. *This page:* Country-city fur coat—ash blond Canadian beaver, with an ascot tie. Hollander-dyed. At Jay Thorpe.

KAREN RADKAI



Mrs. A.'s day life: outdoors, one way or another



Facing page: Mrs. A. in her riding habit (her horses, here, are under the hood of a Plymouth station wagon)—neat, narrow pants, and a leather sweater over a wool turtle-neck. Grey flannel pants by Daks; $30. The jacket, of camel-coloured capeskin with striped lining, by Ripon; $55. White wool pull-over, by Garland, $15. The neat hair-catching cap, by Madcaps; $10. All, at Rosette Pennington; J. P. Allen. *Above left:* On Mrs. A.'s agenda here—lunch in town, shopping, a look at the galleries; and, on her back, a wonderful country-city suit of brown-and-white tweed, with a belted waist, and with soft brown velvet accents. By Ben Gershel in a Stroock fabric. $165. Bonwit Teller; Hudson's. *Directly left:* Another trip Mrs. A. takes at least once a week—down the supermarket aisles. Her coat, as right for town as for township, is of blond wool chinchilla with a change pocket. By Aquascutum, $185. Abercrombie & Fitch.



Mrs. A.'s night life: she's the hostess

Left: Just the right mixture—of smartness and comfort: Mrs. A.'s way of dressing for an evening with friends in her own house. Here, a black worsted jersey top and a red and white Ameritex cotton skirt banded with black velvet rick-rack—and opening to show the cotton houseboy pants underneath. Costume by Stanley Wyllins, $30. Lord & Taylor; Frederick & Nelson. The Monet earrings, and Julianelli shoes: Lord & Taylor. *Right:* For a black-tie dinner *chez* the A.'s, Mrs. A. in the short skirt she prefers, and a sheath-top, a chiffon sash, a chiffon tie in her hair. Blouse of brown wool jersey, $11. The skirt, of brown-on-beige Folker fabric (Avisco rayon-and-wool), $40. By Nelly de Grab, at Peck & Peck; Joseph Magnin. Sandalfoot stockings: Peck & Peck. The velvet mules: Herbert Levine.

KAREN RADKAI

KAREN RADKAI



Mrs. A.'s night life: she's the guest

Right: When Mrs. A. reaches for a sweater: when she's going over after dinner to hear some records at a friend's house . . . and when a sweater's as smart as this. Pale-blue kidskin, with deep blue fox; $90. Navy-blue suède trousers, $70. By Samuel Roberts, at Bonwit Teller; Hudson's; Neiman-Marcus. *Left:* Mrs. A.'s moment to look to-the-city-born—a black-tie party in town. Her dress: a slither of black worsted jersey with rhinestone buttons on the bathing-suit straps. By Sportwhirl in Lebanon jersey, $23. Peck & Peck; Neiman-Marcus. *Here and on the preceding six pages,* men's clothes from Gourielli; and a modern-house-in-the-country designed by Abraham W. Geller, for Mr. and Mrs. Richard Barnes.



KAREN RADKAI

2 Mrs. B.: pioneer by marriage; off to New York or Europe once a year

No question about it: Mrs. B. definitely wears the pants. In fact, one of the most surprising pieces of clothing in her year-round, deep-country wardrobe is a knee-length golf *skirt*. ("For once," she says, "I've found an instance where a skirt's as practical as pants.") Mrs. B. is the original do-it-yourself champion. She has to be. The B.'s settled in a deep-country village when Dr. B. came back from the war, and apart from the two summer months a year when a young college girl comes in to be a "mother's helper," Mrs. B. is completely on her own around the house—and grounds. She's not only her own cleaning woman, cook, nurse for the children—she's also the garage mechanic and the resident psychiatrist to a rather maladjusted heating unit. The B.'s have a decorative house and a utilitarian garden ("We eat everything but the asters," says Mrs. B., who does all of the gardening herself and puts what's not eaten on the spot into handsome rows of Mason jars). The B.'s count pennies—and with a purpose. Once a year, when the children's grandmother takes on two blond young visitors, the B.'s Go To The City. They put their slacks and hack jackets, their moccasins and coach's sweaters into moth balls, and fly to New York or to Europe (taking with them the kind of clothes they never have the need to wear the rest of the year). *Left:* Mrs. B., country woman, dressed in her prettiest new dinner-at-friends' costume, a turquoise jersey top, a fir-green jersey skirt, both wools printed in shadow-box pattern. By Claire McCardell, the top, $23; the skirt, $35. Bonwit Teller; Dayton's. Her youngest daughter: evening-dressed, too—in a nightdress of rose-sprigged combed cotton, by Munsingwear, $3. Altman. *Right:* The Jeep of Mrs. B.'s wardrobe—this heavy shirt-jacket of pale-blue wool fleece, $20. Frontier pants of beige Merrimack corduroy, $10. Both marvels by White Stag, at Altman; Frederick & Nelson.

KAREN RADKAI



KAREN RADKAI



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Mrs. B.:

her deep-country wardrobe

1. The star of Mrs. B.'s not inconsiderable sweater collection: white Angora knitted with silk (the silk prevents its shedding). By Boepple, $30. Jay Thorpe. 2. Dressed in the dress that takes her to most of the parties in her part of the country: young Mrs. B. in a dress the colour of African violets (she's added a dark scarf of silk foulard). By Carolyn Schnurer, of a wool-with-fur fibre by Hockanum. $45. At Best's. 3. Not golf shorts, but a short golf skirt—new this year, and, to Mrs. B.'s set's way of thinking, exactly the right sort of fashion innovation for a good deep-country wardrobe—new, but a born classic. This, in camel-coloured Stroock wool fleece, by Claire McCardell, $30. (The stockings, camel too.) And a white wool turtle-neck sweater, $20. Costume: Lord & Taylor. 4. Lambskin coat lined with Orlon fleece—tough as nails but as becoming as marabou. Since it's pale, she wears it in the evening (as well as with Levis). By Bonnie Cashin, for Sills; $200. Saks Fifth Avenue. 5. Probably the least expendable single costume in Mrs. B.'s wardrobe—the suit that takes her to church, to meetings, and, when the looked-toward day arrives, to the city and on to Europe. By Izod of London, of a green British woollen tweed. At Altman, $69. 6. Mrs. B.'s favourite costume for the times when life eases up a bit; when the car and the garden and the household are behaving themselves. A pretty, bright red silk shirt with a tucked front, $30. A grey wool-and-Dacron tweed skirt, $35 (both, by Miller-Berliner). A cable-knit cardigan of grey wool (this, by Geistex), $18. All, at Lord & Taylor. While Mrs. B. takes *our* picture, we might take a look at Mrs. B.'s looks: seen off-guard, she sometimes looks as young as her own children, and her cosmetics are basically the same ones they use—air, sun, fresh vegetables. However, she has taken to applying emollient lotions with the zeal of a woman twice her age—in view of the wear and tear of the great outdoors, we think she's wise to do it *now* (while Dr. B.'s still wondering why). *Right:* Mrs. B.'s indoors-outdoors daily rig—slacks and a shirt—Black Watch plaid wool. Slacks, $18. Shirt-jacket, $15. By Pendleton (an Oregon firm where mfg. includes the sheep). Altman; Marshall Field.



3

Mrs. X (Mrs. Exeter) has a flat in town, a small country house, lives in both

Mrs. X acts as if her country house were just up the block. It's just near enough to town (and just small enough) so that she keeps it open all year round. You'll find her there odd weekdays, every fine week end (miserable ones, too, when the garden is under discussion), usually with guests if the children haven't commandeered the two guest rooms. The gardener's wife cooks for her, and a local girl comes in as chambermaid-waitress over week ends. There are lots of year-round people near, to whom Mrs. X is devoted, so lively parties are easy to rally. Small or large parties, Mrs. X and her friends always dress. "*All* evenings are 'big' evenings to me," says Mrs. X. Because Mrs. X lives in both places practically simultaneously (and because she can afford to), her town closets, dressing table, and linen cupboard—*and* her country ones—are fully and indigenously stocked. When she travels to the country, she seldom has more to carry than her jewel case and the fish mousse for dinner, and coming back—an armload of leaves or some of last summer's preserves. *Opposite:* In town, dining at a friend's flat at the Ambassador, Mrs. X wears a sweeping blue-green lace evening dress with a satin back panel that has the grace of a train; its own tulle stole (not shown). A Milgrim Original. Her wrap: black-dyed mink bolero, the collar split at the back. Milgrim. *This page, above:* In the country, Mrs. X wears a soft tweed suit—simple but not hearty. By Maria Krum, of black and mulberry British woollens; $125, including the black wool slipover sweater worn with it. Lord & Taylor; Nan Duskin. *Below:* Here, Mrs. X walking in the autumn woods, her favourite cure for almost anything—and a man's company is always pleasant. She wears a camel's hair coat (good for a lifetime) which she holds wrapped, over a straight skirt. By Originala, of Stroock fabric, $235. Henri Bendel; Hutzler's.

KAREN RADKAI



KAREN RADKAI



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Mrs. X (Mrs. Exeter): her country-city wordrobe



Right: A superbly fitted coat—it moulds but doesn't jut—of black-dyed Southwest African Broadtail Persian lamb, with a wide-spread collar, full sleeves (and Hammer Brand processed). Jay Thorpe; Nan Duskin; Montaldo's. Would she wear it in the country? "This particular coat," says Mrs. X, "considers my kind of country off limits." Lucille alligator bag; Marvella pseudo pearls; Jay Thorpe. Rippled pillbox by Dior. *Opposite page:* 1. In town, for tea, Mrs. X wears a plum-coloured dress with quiet, crisp lines, the skirt and neckline banded with tiny flat pleats. By Radiant, of Burlington acetate taffeta, sizes 12½ to 24½, $45. Altman. The glittered opera pumps by Evins are at I. Miller. 2. "Always *longed* to be a hothouse flower myself . . . never had the time, alas." Here, she wears her kind of country clothes: a straight wool flannel skirt (taffeta-lined as are all Mrs. X's skirts), cashmere pull-over; both teal blue. By Helen Dunn, $95. At Saks Fifth Avenue. Over her shoulders—a beige suède jacket by Scully. 3. Her country place isn't big, but Mrs. X, who is a responsible overseer, covers a lot of ground. This dress walks well—but doesn't stride. Grey worsted jersey, easy everywhere, but with established line at the neck and shoulders, *and* sleeves. By Fred Greenberg, sizes 12 to 20, $70. Classic indispensable: the black cashmere cardigan by Lyle & Scott. Both, Bergdorf Goodman. 4. Mrs. X bought this dress for town, decided she needed it in the country—"An evening dress is an evening dress is an evening dress," says Mrs. X, "city *or* country." Red Chantilly lace, over silk taffeta; shoulders *and* back covered, a flounced train—*lovely*. By Rudolf, sizes 10 to 18. $250. Gunther Jaeckel. 5. Quiet evening in the country for Mrs. X, her record-player going, needlework in hand (and a half-guilty hope in her heart that the telephone won't ring). She wears a straight-falling "banker's coat" of blue brocade, satin-lined—that buttons all the way. $85. Lord & Taylor.

PEOPLE ARE TALKING

GENE COOK



ABOUT...



PEOPLE ARE TALKING ABOUT . . . The Chinese Nationalists and Generalissimo Chiang Kai-shek, as though they were a new problem. . . . The speed-up of the Congressional election speeches. . . . Russell Lynes's book, *The Tastemakers*, a raisin-y survey of taste in America, as detailed as scrimshaw, in which he quotes A. P. Herbert's definition of a highbrow: "The kind of person who looks at a sausage and thinks of Picasso."

PEOPLE ARE TALKING ABOUT . . . The sweetly pretty swing of the song "Fanny," from the new musical *Fanny*, released to radio before the New York opening. . . . The medical term, "idiot savant," used to describe a kind of mind, brilliant in one line, nitwitted in others. . . . The blast of Betty Hutton's TV Spectacular in colour—reportedly a million-dollar production for a one-time hour-and-a-half shot—glittering, but dreary.

PEOPLE ARE TALKING ABOUT . . . The memorial show of paintings and sculpture in honour of Curt Valentin, a remarkable dealer, at the Valentin Gallery. . . . Geiger-Scopes, advertised for $2.95. . . . The flamboyant recording "Adventure in High Fidelity," with titles like "The Balinese Ballad of the Tweeter and the Woofer."

PEOPLE ARE TALKING ABOUT . . . *The Tortoise and the Hare*, the Elizabeth Jenkins muted novel about a curiously obtuse triangle, with the *femme fatale* a middle-aged spinster in thick, scratchy tweeds, who rides quietly through the story in a Rolls-Royce. . . . The drums on the record of the African song "Skokiaan." . . . The fun of Tallulah Bankhead, squirting her technique all over the new comedy *Dear Charles*.

"ON YOUR TOES"

REVIVED AND RECHARGED

Opposite: Recharging the racy, slick, Rodgers and Hart musical of 1936 is George Balanchine, one of its original dynamos, his head just visible in this rehearsal photograph of his famous ballet, "Slaughter on Tenth Avenue." (In the centre of the photograph, Vera Zorina, its star.) Narrow-shouldered, his face bony and white like a superintelligent bird's, Balanchine at rehearsals prefers to sit alone in the front row of the shrouded house, to make his suggestions mildly in English, Russian, and French. When not understood, he climbs to the stage, shows gently but precisely what he wants—the fall of a wrist, the triple entwinement of ballet girls, the clattering whispers of tap. In *On Your Toes* he whips up a counterpoint of tap girls and toe girls, their relationship giving the show its special buzz. Eighteen years ago Brooks Atkinson wrote: "O.K., high class, and sublime." George Jean Nathan, lapsing into the regal Arthur Godfrey third person, wrote: "Nathan says yes."

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT...The weary charm of Vittorio De Sica in *Bread, Love and Dreams,* an amusing Italian movie about a village in which there is practically nothing to do except watch everybody else through telescopes, especially Gina Lollobrigida, ravishing and ill-tempered.... "Katchett," another of those one-man game gadgets, pointless but somehow magnetic: a scoop of lacquered burlap, like a *jai-alai* racket with a ball on an elastic.... The new Balanchine ballet, "Western Symphony," in which Janet Reed shows her slow-motion wit, and the whole company dances miraculously to the music of Hershy Kay, who has quilted together country songs.

PEOPLE ARE TALKING ABOUT...A bouncing book, *Let's Eat Right to Keep Fit,* written by Adelle Davis and bursting with sound facts on eating to produce maximum energy and mental alacrity; one of its secrets, a brew of yeast-fortified milk, called "Tiger's Drink."... "La Giralda," a recording, made in the Madrid bull ring, of the fight music, the *olé-olé's,* the spreading whanging noise of the crowd, agitated as *Carmen*.... *The Little Kidnappers,* a small endearing movie about two young boys who steal a baby because they can't have a dog; the uncontrived enchantment of the kidnappers, especially five-year-old Vincent Winter, plump and satisfying as a currant bun.

PEOPLE ARE TALKING ABOUT...The word "taliate," a clipped coinage by James Reston of *The New York Times* who wrote: "He didn't wait to re-taliate. He taliated."... Michael's Pub, a new New York restaurant, with good beefy food, good wines, and an atmosphere too self-consciously British to be pubby.... "The Mooche," a 1928 Duke Ellington number, back in circulation on Columbia's superb Ellington retrospective LP record, which includes the persuasive "Do Nothin' Till You Hear from Me" and "The East St. Louis Toodle-O."

PEOPLE ARE TALKING ABOUT...Art Carney, with his pushed-up hat, who plays, with the nuances usually exhibited by Laurence Olivier in Shakespeare, the rôle of friend to Jackie Gleason on the Gleason TV show.... The big black moustaches on the male dancers in the Yugoslav ballet, now touring Europe.... *Atoms in the Family,* Laura Fermi's cosy book about her husband, Enrico Fermi, in which she documents the history of the atomic bomb and the people who made it, with everything nuclear filtered through the mind of a loving wife who was told almost nothing, but saw perceptively an amazing amount.

PEOPLE ARE TALKING ABOUT...Winter galas and the big balls: this month the Toy Ball (see facing page), and, on October 28, the Versailles Ball; and, in November, the "Seven Crown Ball," on the second, at the Waldorf-Astoria, for the Musicians Emergency Fund; and, for the Children's Memorial Cancer Fund, the Fan Ball, to be held at the Plaza, November 12; later, the Gotham Ball (this one for the New York Foundling Hospital), the Débutante Cotillion, with proceeds earmarked for the New York Infirmary, the Tiara Ball, and the Mistletoe Ball.

HORST



MRS. WINSTON FROST AND HER DAUGHTER, DORA

Mrs. Frost, a green-eyed, ash-blond beauty, is on the Committee for the Toy Ball, to be held on October 22 at the Waldorf-Astoria, for the benefit of two of New York's most-loved charities: The Lighthouse and the Free Milk Fund for Babies. Here with her entrancing three-year-old daughter and one of Dora's own toys, Mrs. Frost wears a mauvey-pink silk faille dress with a moulded bodice, all pleats; from Henri Bendel.



Paris: the new bouffants

The dresses that float, that billow, that drift dreamily into the party: never so pretty in Paris as now, in pure white. They're an annual tour de force of the French couturiers—these endless variations on the beautiful, bouffant "big dress." *Facing page:* Banked clouds of white dotted net caught with ribbons—a dress that's not only a fantastic flatterer but a fashion: Balenciaga uses these bouffant tiers on everything from net blouses to ball gowns. (Scene: the Jansen Galleries.) *This page:* White tulle and rings of pale-blue embroidered satin—pointing up, particularly, that the waist is as long and as slim as a spool. By Griffe; copies by Nanty are in America at Bonwit Teller; Julius Garfinckel; and I. Magnin.





Europe: fresh copies

Above: From Fabiani of Rome, white satin sculptured to the body, then flaring over a foamy white underskirt from a big bow at the hips. The copies, in Skinner acetate satin with embroidered net; about $225. *Near right:* Norman Hartnell at his best—a great ball dress of fir-green tulle harnessed with white satin and wearing flowers to match. The copies, in nylon tulle with Skinner acetate satin; about $175.







Upper right: Dior's new silhouette in its most feminine mood—the bosom raised (for an Anne Boleyn line), the skirt beginning at the hips. Copies, in Marché blond silk barathea; about $125. *Directly right:* From Fath, a little fall of lace, knotted to the shoulders with faille. The copies, in pale-pink French lace hand-painted with a pale design of flowers; about $135. *All:* Martini copies, at De Pinna; Marshall Field; Montaldo's; stores, p. 149.



Here: this winter's red dress

A Vogue idea: that every wardrobe ought to own one red evening dress. That's why we collect them from time to time—to tell the most recent developments in this unfailing cosmetic. Here, three new versions. *Far left:* Classic satin ball gown. When this colour takes this silhouette, the result's the kind of dress that makes a woman feel she's been promised one red rose forever. By Will Steinman in a Skinner fabric of Estron acetate; $70. Best's; Hutzler's; Montaldo's; Sakowitz. *Directly left:* In red peau de soie, a dress that covers the shoulders, bares the neckline and frames it prettily with a stand-off scoop. The quiet rustle of this fabric, the spark of this colour—these'll be the fashion sounds and sights at dinner parties, cocktails, from now on. About $40. *Directly below:* In red peau de soie, a dress with a pretty V-neck, a crisscrossed bodice, a skirt that's straight and easy at the front, its fullness all swept back. To wear with this, and the dress at the left: the barest of sandals, black or matching red; white kidskin gloves. About $40. *Both short dresses: By Aywon, in a fabric of silk-and-Avisco rayon. At Saks Fifth Avenue; Woodward & Lothrop; Frederick & Nelson.*





Prize diamonds

Dazzling successes, these—each jewel is a winner of a "Diamonds U.S.A." award.
The earrings, far left: diamond loops with diamond linings, by Koven, New York.
The necklace: diamonds knit to new flexibility, by Seaman Schepps, New York.
The ring: a pool of diamonds banked with baguettes, by Granat, San Francisco.



The pin she's holding: a carnation grown in a diamond garden (the petals sway;
the bud opens, as here, to full-blown size), by Nadja Buckley, New York.
The bracelet: a diamond ribbon wound around pearls, by Linz, Dallas.
The ear-clips, above: diamond shells with quivering diamond centres, by Tilden-Thurber, Providence.

IMPUDENCE AND DIGNITY

By W. R. Rodgers

EDITOR'S NOTE: *W. R. Rodgers, Irish poet* (Europa and the Bull *is his most recent collection published in this country), and raconteur of spellbinding charm, is known also for his brilliantly amusing B.B.C. broadcast talks and feature programs about the life and people of Ireland.*

"You are a brave man, Rifleman Quigg," said King George, pinning the Victoria Cross on the Irishman. "I am, King," said Quigg. Notice the dignity of the reply—no beating about the bush, no impudent blushes, no batting a modest eyelid, just a calm acceptance of a superior fact. As if it were a cold impersonal point, which of course it was. How different from John Bunyan who, when a churchman said to him—as he had said to scores of others—"That was a fine sermon you preached today, Mr. Bunyan," replied, "So the devil told me before I went into the pulpit." An impudent reply. Why? Because it was an exclusively personal one. After all, we are more than ourselves, and to belittle oneself is to belittle all men. But to accept a compliment—however large—with dignity and gravity is to honour and enhance the human race. "And what, Rifleman Quigg," continued the King, "were you doing before the war?" "I was hewing wood for wee Hughie Forsythe," said Quigg. There you have it—the grave normality of the man, in the face of majesty.

Of course cheerfulness is bound to break in, for—who can deny it?—a grain of impudence is needed to leaven the lump of dignity. There was the case, not long ago, of the débutante who took a mouse to a Court reception in London. And what about the British soldier who, standing to attention on the parade ground, suddenly opened his tunic and disclosed to the astonished Duke of Connaught—a kitten. But these, it could be pleaded, were only very small impudences and caused no such panic as ensued when the playboy Daniel was sprung on a den of lions.

Indeed it may be safely said that there is a place for impudence. Dignity demands it. Just as a few fleas are good for a dog, just as an untoward incident at a party makes the party go, so a spot of snook-cocking acts as a tonic to dignity. It is ancient knowledge. Among the many stone carvings in the Indian temples of Mahabalipurin there is one of a holy man surrounded by his disciples; tucked gently away in a corner of the same carving—like a thought in the eternal mind, no less—is a small carving of a cat surrounded by mice; no more need be said. It reminds me of the solemn altarpiece which I saw in a Pays Basque church, a painting of the Last Supper, in which, from underneath the sad dignified table of disciples, there peeped out an impudent little mongrel dog. Only a mediaeval rural mind could have thought of that friendly counterpoint of God and dog, like dignity and impudence. And only in our modern urban age of sharp divisions and dictatorships is no dog allowed to bark; a cat may not not look at a king or a kitten at a general. How serious the world has grown. How touchy and frightened its great men are. What magnate, prelate, leader, or bureaucrat, today employs an official jester to take him down a peg or two? Which one of us ever steps outside his solemn house just to look up at it and laugh? The art of self-puncture is in decline. Dignity, without impudence to prick it, has become flatulence. We are in grave danger of forgetting that a giggle a day keeps inflation away.

It is in the older parts of the earth, in country places rather than in cities, that the sense of dignity and decorum lives on, at its best. For the *(Continued on page 115)*

FALSE DAGUERREOTYPES, AND FALSE DIARY— BUT TRUE STEINBERG

With ounces of cunning and a gallon of skill, Saul Steinberg produced with industrial paint these "neglected" portraits of famous people, presumably resurrected by loving relatives. (He added a romantic scene revealing two figures brave and distant in a Rorschach ink-blot.) Below the portraits are two of the two hundred Steinberg pages of a never-written African diary by the French poet, Rimbaud. Forged but logical, the diary looks ravaged by time and the tropics. It is liberally edited. It is also totally illegible. Some of these wordless, blissful games, with neat points, all the sharper for their strange contexts, appear in Steinberg's new book, The Passport, *which Harper's has just published. For more Steinberg counterfeiting, turn the page.*









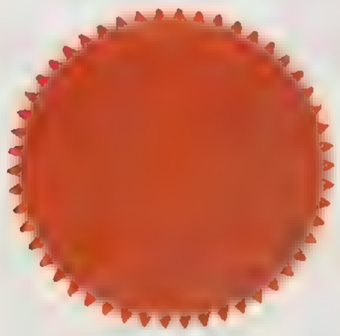














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countryman is always at pains to keep face not only for himself but for his neighbours. It is his deepest instinct. He knows in his bones that the dignity of human beings is not a thing to be trifled with or lightly thrown away, that it is the basis of civil life and that no settled community can endure long without it. Among primitive peoples when a man loses face with his fellows, or is put to shame before them, he sickens and dies. And I have known the same thing to happen on other levels of life.

In a farmyard, near to me, there lived a proud brave cock with his harem of hens. No bird had a more delicate walk or more imperious talk than he, and all would have been well but for a gander who inhabited the same yard. A deadly feud existed between the two birds but, being wary fighters, neither of them lost much sleep nor more than a few feathers. One day, however, the treacherous gander managed to steal behind the cock and—in full sight of the startled hens—he caught the cock by the nape of the neck and shook him thoroughly. Luckily the farmer was there to separate them, but so crestfallen was the cock, so wounded in his pride, that he refused to eat any more and, a few days later, he died.

Countryfolk know this kind of hurt, and for that reason they are careful not to use the deadly weapon of indignity or to add insult to injury. They will go to great lengths and some expense to spare the feelings and save the face of their worst neighbour. "One man may steal a horse," says the Irish proverb, "and another man daren't look over the hedge." Dignity is all.

A country friend of mine in Ireland married a city woman and took her home to his cottage in Donegal. On the first evening there she heard a noise in the farmyard and, looking out, in the gathering dusk, she saw a stranger with a donkey and cart busily helping himself at the turf-stack. "Quick, Peadar!" she shouted to her husband, "there's a man in the yard stealing our turf!" and she opened the door to let the dog out. "For God's sake, woman," cried Peadar, slamming the door shut, "keep the dog in till I see who it is." He squinted through the window at the far figure in the yard. "Ah," said he, with a sigh of relief, "it's a good thing, woman, that you didn't let the dog out or we would never have lived down the shame of it. Sure it's only old Tommyo, and hasn't he been stealing turf from us all for as long as I can remember." Dignity forbade him taking any notice of the impudent Tommyo. All countryfolk have a strong sense of property but from long experience they know that the dignity of the law lies in allowing a little impudent theft now and again, that a little shady conduct only makes good deeds shine the brighter and live the longer.

A sense of dignity is a saving thing, for it enables a man to act with equanimity in the strangest situation. "I remember well," said an old Irish countryman to me, "the day I saw my first cigarette. I was no bigger than a button at the time but, by the holy smoke, I'll never forget it. At that time not a single soul in the four corners of the county had ever set eyes on such a thing as a cigarette or knew what it looked like. But lo and behold, didn't a stranger come in from London, one day, to do business with my grandfather, and, when they were in the way of talking, what does the stranger do but pull a little brazen case out of his pocket and offer one of these curios to my grandfather. Well, my grandfather was never a man to shrink or be taken at a short by anything, no matter how novel. Without either halt or hesitation he took hold of the cigarette, popped it into his mouth—and swallowed it!"

Yes, dignity can cover a multitude of grins. It was the same grandfather who used to brush his hair carefully and comb his beard before going to bed at night. "I asked him one night," said his grandson, "why he did so. 'It's this way, sonny,' says he, 'who knows but I might be called before my Maker in the night and I would like to be putting the best face on it.'" A set and dignified face, with a wink of impudence in it, is God's own gift. For it has the best of both worlds, country and town; it joins the age and tradition of one to the youth and impatience of the other. Dignity never moves a muscle, but impudence is always on the run.

"I was dashing down Grafton Street," said my cocky young Dublin friend, "and I may tell you I was looking even more like a ragamuffin than I am now, when I knocked into an old county-woman with such a smack that I nearly put her through a plate-glass window. Well, I picked her up and dusted her down and says I to her—'Madam, I'm extremely sorry. I trust you have not been seriously incommoded.' She turns to the small crowd that had gathered round us and, says she, looking at them very dignified—'There's still manners and courtesy left in the country'—and then looking severely at me—'even from the lowest of the low.'"

FALSE DIPLOMA—TRUE STEINBERG

Framed in gold with red velvet, a Saul Steinberg counterfeit diploma looks superbly authentic. Each year he awards one or two to special friends, among them Bernard Baruch, Igor Stravinsky, Le Corbusier. Steinberg's wife, Hedda Sterne, hangs hers over the kitchen sink. Drawn with two or three kinds of ink and a range of pens, these elaborate phonies, with a beauty of their own, are thickly plotted with signatures, crazed by labyrinthic coats of arms and correct notary seals. Not a word can be read, but then who reads diplomas?





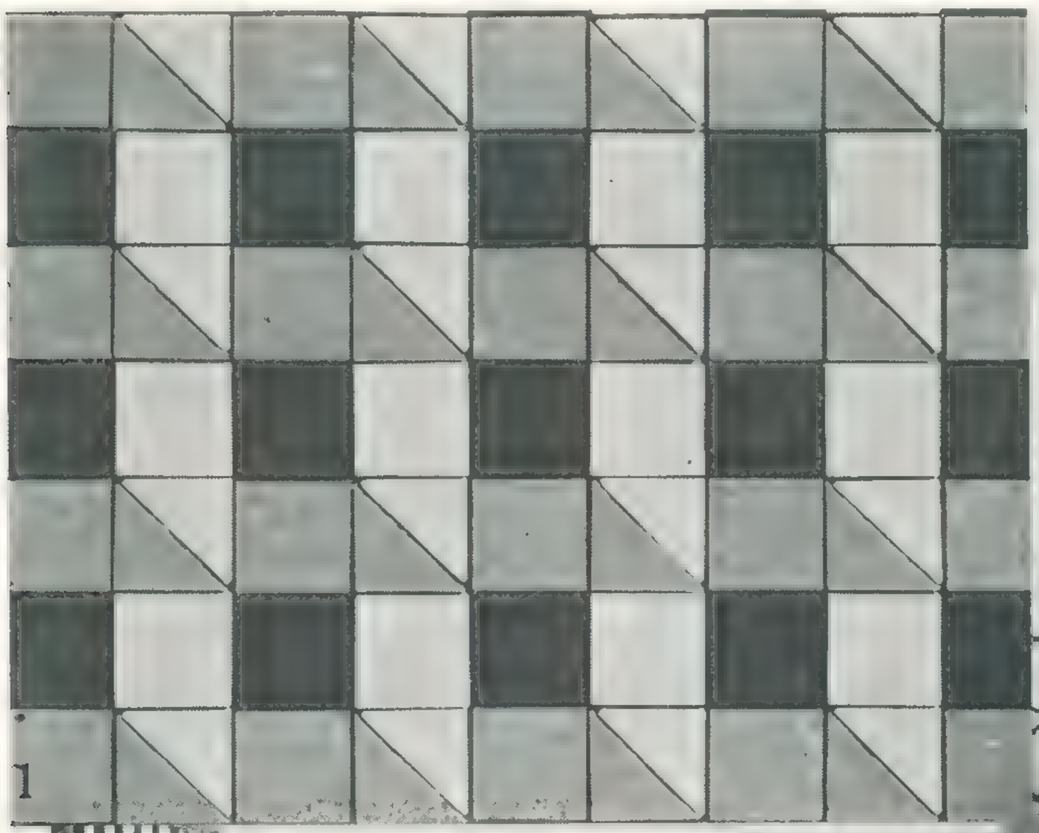
ITALIAN INFLUENCE ON AMERICAN DÉCOR

A six-page study

These six pages chronicle an extraordinary, and exciting, development: the influence of postwar Italian design on the American decorative arts. Fresh and creative, the renascence of Italian design (reported by Vogue as early as 1946), burst on the world at the Milan Triennale exhibition of 1947. Its influence has steadily grown and strengthened ever since, until now Italian design produces or inspires innumerable objects that are used and enjoyed every day in American households, from *espresso* pots to butterfly chairs. Italy's architects and designers, backed by the centuries-old skills of Italian craftsmen and artisans, have attacked with *brio* the designing of "everything from a teaspoon to an office building," somehow combining a crisply modern approach with the warmth and richness of Italy's past. That their work has a strong affinity for American life, American tastes, is proved by its established success here. On these and the next four pages are Italian designs, in many media, now available in this country. Some are familiar, some never shown before; some are made in Italy and imported, some Italian-designed and made here; most may be found in stores, or ordered through decorators, anywhere in the U. S.

◀ Italian palette in America

For details, see page 148.


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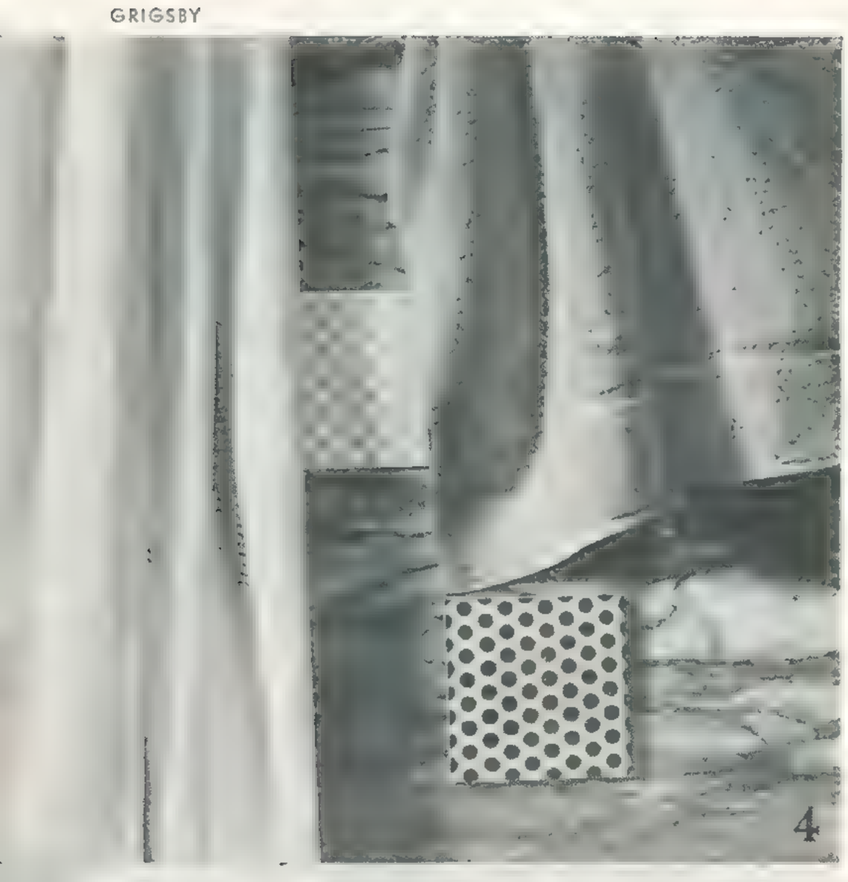

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GRIGSBY



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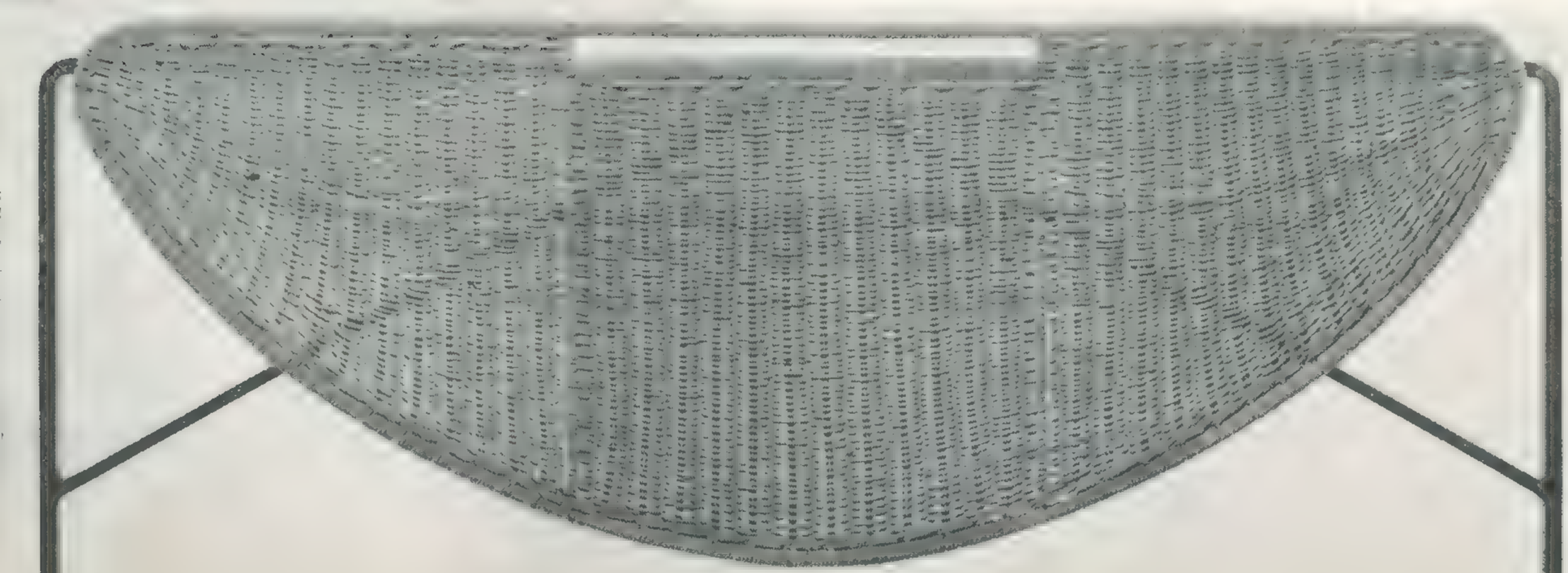
1. Italian idea for a floor—a pavement of tiles. Black-white-and-grey "Squares" pattern lifted from the marble floor of an Italian villa, in Mosaic Tile's stock unglazed tile; to order from your tile man (who probably came from Italy himself). **2.** Pavement-patterned rug of shaggy rayon-and-cotton, by Cabin Crafts. Ico Parisi's "egg chair," wool-and-Lastex, foam rubber, metal legs; imported by Altamira. Metal tripod lamp by the architect Tempestini, for Lightolier. **3.** To show off sculpture, Gio Ponti's "salon piece"—pure, architectural, of rosewood, white lacquer, brass. This, and ceramic figures by Melotti, imported by Altamira. **4.** Mosaic-patterned shower curtain of Celanese acetate taffeta, by Para, in Italian colours. Luxor bath towel, same colours, by Martex. Hand-made tiles, polka-dot or lattice design; to order at Laverne. **5.** Tempestini's screen, like wrought-iron lace; and his curving, scroll-backed metal chair. Both designed for Salterini. **6.** Delicate wrought-iron serving table with two marble shelves, one clear glass shelf; by Tempestini for Salterini. Wallpaper mural of "Marbalia" paper; Laverne, Inc. **7.** Double gooseneck lamp with two flexible brass arms, two shades, in two gay colours; to order, Altamira. **8.** Mosaic pattern on a heavy Fiberglas drapery fabric by Cohama. **9.** Pitcher from the Signso works, now at Bonniers. **10.** Palladian architectural motifs on a semi-sheer Fiberglas casement cloth, by Cohama. **11.** Not a lobster-pot, but the headboard for a bed, wittily designed by Tempestini of natural wicker, black iron; from Salterini. **12.** Gio Ponti's graceful walnut dining table with curved apron, tapered legs, designed for M. Singer and Sons. **13.** Olive-grove print on a thin rough Fiberglas casement cloth, by Cohama. **14.** Feast for the eye—striped plates, tablecloth, napkins; by Gio Ponti. Venini's striped glasses, glass obelisk. All, Altamira imports. International's "Silver Rhythm" sterling.

Many of these things, at stores listed on p. 148.



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1. Handsome for American floors—this design from a marble floor in Rome; done, here, in tile. Mosaic Tile's "Triangles" pattern, to order from your tile contractor. **2.** Two chairs by Tempestini, both wrought iron, good indoors or out. Foreground, openwork barrel chair; background, scroll-backed armchair. Designed for Salterini. Marble-and-brass tables from Laverne, Inc. **3.** Italian version of an American buffalo hunt—spirited pale-blue figures on a lava-black rough glazed platter by Pattarino; at Bonniers. **4.** More than a showroom, the New York headquarters of the Olivetti typewriter company is a showcase of Italian design. Here, the lobby, with Costantino Nivola's sand mural; the table, a pink marble slab cantilevered out of the wall. Architects were the Milan designing firm, "B. B. P. R." **5.** A flourish of trimmings, in the Italian manner—checked, leaf-strewn, ball-fringed, tasselled; Consolidated Trimmings Corporation. **6.** Heavy, pebble-textured Fiberglas drapery fabric by Cohama, in a subtle Venetian stripe. **7.** From the floor of the Baptistry, in Florence—this magnificent "Herringbone" pattern; available here in Mosaic Tile's stock unglazed tile. **8.** Free-form pavement pattern (*very* free) on Gio Ponti's fur rug, felt-backed. To order; Altamira. Three-legged mahogany stool designed by Lacca, for Altamira. **9.** The famous peasant chair, as adapted by Gio Ponti for M. Singer and Sons; black lacquer, Cellophane seat. **10.** Architectural motifs, grandiose in scale, on a heavy spun-rayon-and-cotton twill, hand-printed; by Cheney, Greeff & Co. **11.** Gio Ponti's extraordinary sofa-chair—an angular rosewood base with brass legs, cradling a curved cushion upholstered in blond nylon. Altamira. **12.** Roman pavement pattern printed on a Fiberglas drapery fabric by D. D. and Leslie Tillett; Cohama. **13.** Again, the pavement pattern—this time on a thick tufted rayon-and-cotton rug by Cabin Crafts. Polished marble doorstops, brass handles; Altamira.
Many of these things, at stores listed on p. 148.

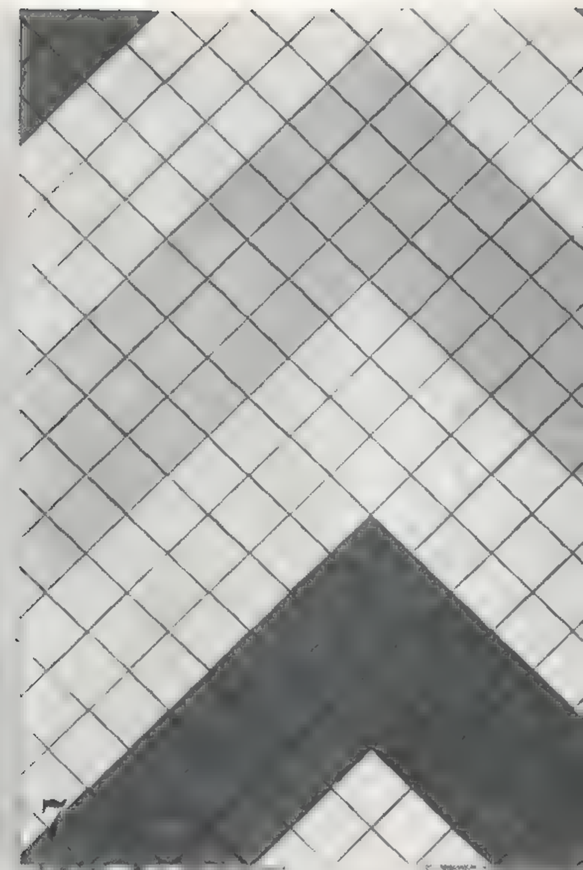


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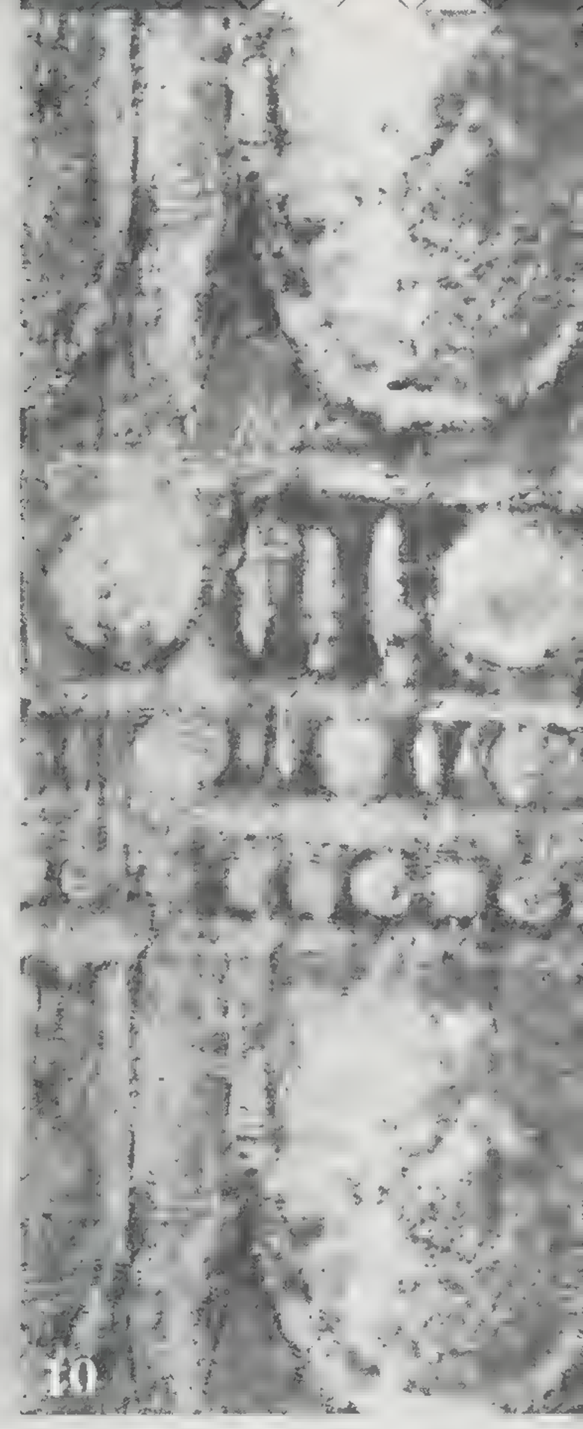
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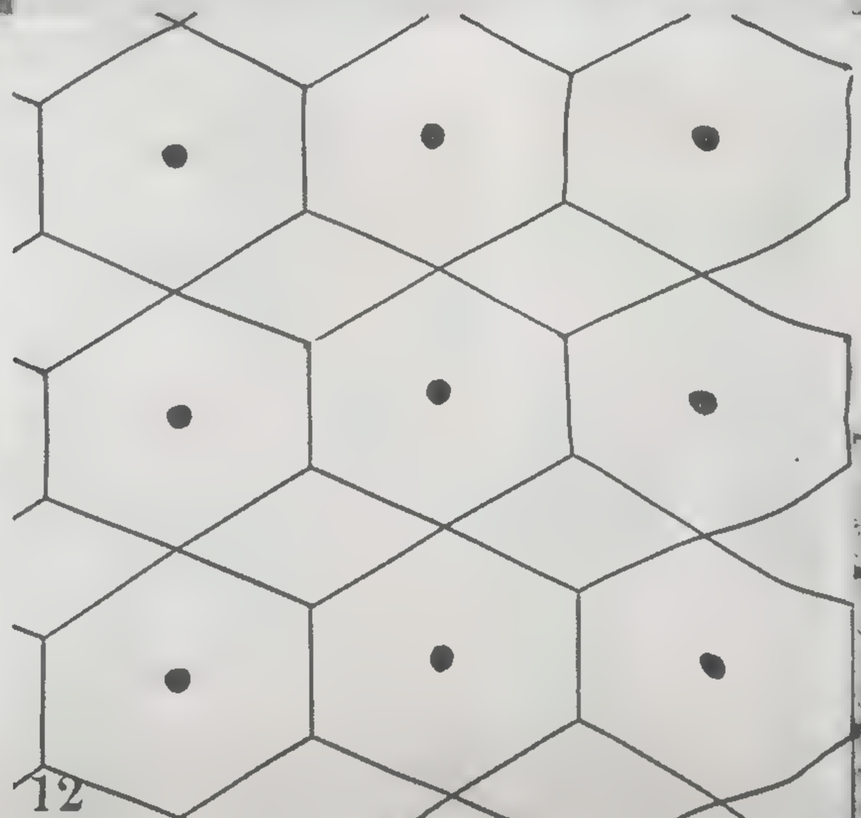
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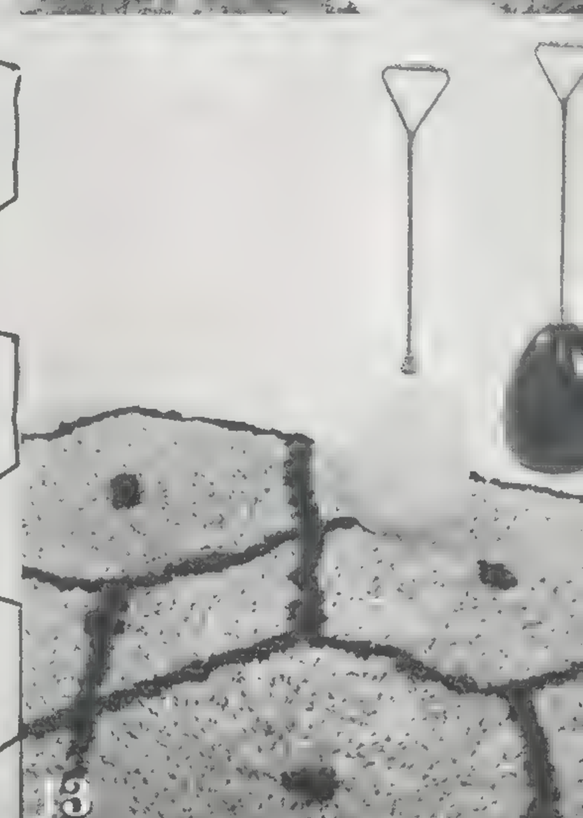
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This winter: who wears which coat?



RAWLINGS

On these six pages: eight coats and a good deal of name-dropping. We're naming the women who, in Vogue's opinion, would do well to own each coat—or coats—shown here. Notice the plural, coats. Somehow, the idea of the one-winter-coat has been replaced by a new kind of winter-coat thinking: a plan for acquiring more specialized coats, one at a time. Result: more interesting dressing over dresses—and, since this way no one coat is subject to constant wear, it comes to the same thing, financially, over the years. Silhouettes now? From narrow to full—but never to extremes. Fabrics? Everything from corduroy to a new sheared blue fox. *Not* shown here: the evening coat—we believe that every woman should own an evening coat that's completely after-five in looks. (See October 1 Vogue, and our next issue.)

Facing page: Coat for the country-city woman who likes to be casual in the most luxurious sense of the word—the softest line, the softest brown, the softest wool (Einiger's new fabric in Blond Amber). By Malwin of California, $110; Altman. This, and the blond Einiger cashmere dress by Benham ($110), at Hudson's; I. Magnin. Evans calfskin bag at Altman. Beret: Hattie Carnegie. The lipstick: "Derby Red" by Frances Denney.

This page: City-woman's coat (and the city could be San Francisco or Madrid)—black wool suède-cloth, wrapped to the side and buttoned, with a necktie of pompons for a collar. By Ben Zuckerman, in a Forstmann fabric. $195. Bonwit Teller; Neiman-Marcus. Veiled turban: Hattie Carnegie.

RUTLEDGE





This winter: who wears which coat?

Left: Any of the following could be the smart owner of this coat this year: the woman with travel plans; the woman whose city and country wardrobes are one and the same; the woman whose costumes are plans, not accidentals. And she ought to be fairly slim; must understand the meaning of casual elegance. Coat of honey-coloured Crompton corduroy with a lining of alpaca, about $70. Sleeveless dress to match, about $30. Bendel's Young-Timers. Her lipstick, just the right red for honey: "Bendel Berry." Dress and coat, also at L. S. Ayres; Hutzler's; Joseph Magnin. Her gloves—little sweaters, really—knitted of cashmere-and-wool, by Wear-Right. Pink velours hat, Lilly Daché. *Below, left:* For the woman whose place is primarily in the car; who lives beyond the city's outskirts: a surprising version of one of the new quick blue foxes. It's Norwegian blue fox sheared to a smooth pelt, a smoky blue. Jacket, sweater-bound in grey: Lord & Taylor; Julius Garfinckel. *Below, right:* For the city-country woman who doesn't ask that a coat cover a multitude of clothes—rather that it make a *few* very smart costumes: a lumber jacket of natural otter. Henry Greenhut.

PENN





BLUMENFELD



European copies: who wears which coat?

At left: Two Italian coats designed by Simonetta-Fabiani (this extraordinary couple, hyphenated and collaborating for the first time). For the woman who leads a suit-life and wants a coat that won't crowd it; who likes a certain fullness, but fullness that can wrap to slenderness. Far left, coat-ease, swinging from a deep yoke. Copies in corded black Forstmann wool. Near left, coat-ease with a yoke from front to back. Copies in textured wool by Anglo, in black and white. Each, about $110; copied only by Zelinka-Matlick, at Lord & Taylor; Wanamaker's, Phila.; Hutzler's; J. P. Allen. *At right:* A famous Paris figure by now—Dior's new long-torso coat. For? For the woman who thinks of a coat as an out-of-doors dress—who wants it to be just as *fashionable* as anything she owns. Copies in Oxford-grey Anglo wool. By Dan Millstein, about $115. Lord & Taylor; Famous-Barr; Dayton's; Joseph Magnin.





The quick blue foxes

Quick, because: these are the little furs that add elegance, in a twinkling, to slender wool town dresses, as here. *Facing page:* A wide, full circle of smoky-blue Norwegian fox (hooked at the front), here worn with a beige wool day dress and a close brown cloche. Its night life: all year long. The stole, and the hat (by Christian Dior-New York), both at Saks Fifth Avenue. Stole, also at Hutzler's; Frost Bros. Suède gloves: Fownes. *This page:* New, pretty afternoon look, this one—Norwegian blue fox, very smart as a sailor collar, tied over a black wool town sheath, and worn with one of the soft new berets. The fur collar, at Fredrica. Also, I. Magnin. The black satin beret, from Emme. *Jewels:* diamonds and gold—Cartier.



Vogue's advice to young party-goers



Brilliant colour, classic cut: new recipe for little girls' party coats. *Left:* The classic chinchilla reefer in an unexpected colour. We like the cut because it's as uncompromising as multiplication tables—and now, turquoise makes it a party coat (along with big pearly buttons, white gloves). Example of a new school of fashion for Sunday School, dancing school. By Gastwirth, in wool chinchilla; sizes 7 to 14. $40. *Right:* Permission granted here—in fact, highly recommended—for very little girls to wear new brightness of colour. In this case, turquoise velveteen: blue, but not baby blue. The zippered leggings have suspender straps. By Peggy 'n Sue, of Merrimack velveteen; in toddlers' sizes 1 to 4. Coat, bonnet, leggings: $30. *Both, at Macy's; Famous-Barr.*





Left: One of the prettiest first (and lasting) impressions—a scarlet velveteen coat. The lining's just as enchanting: white wool fleece. By Bambury in Merrimack velveteen; sizes 7 to 14. $40. Best's; Hudson's. *Right:* A new young look, here—the party dress with a blouse-and-skirt look. The top, delicate as a christening dress (all organdie and lace); the skirt, scarlet cotton (and all set to stay fresh—it's Bates Disciplined cotton); nylon taffeta petticoat. By Tiny Town Togs, 7 to 12. $11. Best's; Woodward & Lothrop; Hudson's.



The beautiful shoe

The best way to read the news on these four pages: with a jeweller's glass. Because, now, the smartest evening shoes are meant to jewel the clothes they're worn with. Some look as though they'd been dipped in molten gold. Some look as though they'd been dipping into King Solomon's mines. And some *almost* wear the price tags of minor jewels. Among the beautiful shoes on these pages, you'll find: shoes to wear to a late-afternoon party with a five o'clock shirt and a black jersey skirt. Shoes to wear to dinner with a black wool dinner suit. Shoes to wear with a big and beautiful evening dress. Some are basically sandals. Some are basically opera pumps. None is "plain," none routine—and that's exactly the point.

At left: Two Midas sandals, both to be worn with big evening dresses, certain at-home clothes. The raised foot wears: a sandal of gold brocade and gold kidskin (the kidskin, Allied). $30. At I. Miller. The stocking has shadow reinforcement, a trace of gold in its tinting—"Gauguin Gold" it is, by Phoenix. The lower foot wears: a mule with the altitude record in heels; gold-laced bands. $35. By Herbert Levine, at Jack Schaefer; Famous-Barr. The stocking, a sandalfoot; golden "Topaz" by Bryans.

1. Red silk satin sandal, the heel dipped in glitter. By Dior-Delman, to order at Bergdorf Goodman. Seamless sandalfoot stocking: "Parisian Nude" by Holeproof.

2. Red satin mule, its peaked band paved with fake jewels; $27. At Andrew Geller; The Blum Store. Faintly pink: "Flicker" stockings by Roman Stripe.

3. To wear late-day; at dinner; at the theatre; at home: silver-black silk opera pumps with cut-steel bows; $30. I. Miller. "Pouff Grey" stocking—a new mist by Munsingwear.



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The beautiful shoe *continued*

1. Satin, with thousands of brilliants paving the way.
By Newton Elkin, $50. Lord & Taylor; J. W. Robinson.
2. Fiery stones, hair-breadth heel, twined straps.
By Delman, to order: Bergdorf Goodman.
3. Black silk satin; brilliant buckle, glitter-dipped heel. Perfect closed slipper, made without a single seam. By Herbert Levine, $50. At Jack Schaefer.
4. Glistening here for the first time anywhere: opera pump of smoky-blue metallic kidskin.
By and at I. Miller, $30 (the kidskin, Allied).

Above: Dress for the beautiful shoe. Dinner, theatre dress of black poult-de-soie, its long torso line and hip bow, Paris-prompted.
By Herbert Sondheim, $110. De Pinna.
Right: Beautiful dress—columbine blue silk taffeta, the sheathed body-line, long bodice of Paris.
By Leonard Arkin, about $70. At Best's.
Beautiful shoe—blue silk satin sandal with an opera pump's exit line. By Evins, $35. At I. Miller.
Dress, sandals: also at Neiman-Marcus; I. Magnin.

RUTLEDGE



Vogue Patterns' after-five blackery—furred

Here, statements of fashion that sum up a new kind of after-five smartness: the look of a costume; an offhand use of fur; a soft-spoken way with black. And this 1954 blackery is sorcery from a ready source—both costumes are a matter of Vogue Patterns, fabrics, fur, and a certain concentration (from you or your dressmaker). *This page:* A mink-sleeved costume that's this: Vogue Pattern 829, making a black velvet coat, sleeveless; and a velvet dress (below) sleeved with mink banding. Silk velvet by Martin. Near-sleeve gloves by Alexette Bacmo. Mademoiselle sandals. Sandalfoot stockings: Dexdale. *Opposite page:* A dinner suit—black wool—cut from Vogue Pattern 826, and cut gently, with the easiest sort of torso line. It's of Lesur wool, with black fox cuffs added. Black shoes by Bare-Foot Originals; stockings by Kayser. *Back views, sizes, and yardages, on page 149.*





VOGUE PATTERN NO. 829

PRIGENT

VOGUE PATTERN NO. 826



RAWLINGS



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The black-green suit: progress report



Mary Suzuki

We announced it a little over a half-year ago—the news of a black-green blending that had begun to appear in the sample cards at the custom tailors. Now for a progress report: seems that the men liked black-green, ordered it as a welcome change in their business-suit wardrobes—and now it's in the cards for ready-made suits as well, this year. All these forms of black-green: ready as we go to press. 1. Banker's green? Photographed at the National City Bank, the new black-green suit in a cut that most men like (3-button, single-breasted, and easy). The Saxony fabric: wrinkle-resisting. Suit by Lebow, at Lord & Taylor; Lewis & Thos. Saltz; Littler's. Hathaway tabless tab-collar shirt, also at Lord & Taylor. 2. The black-green business suit—this time, made of a firm, but soft, wool flannel. By H. Freeman & Son, $85. At Altman; Jack Henry. 3. More black than black-green—a handsome suit with subdued black stripes. Fabric: unfinished worsted. By Oxxford, in a British woollen, $230. At De Pinna; MacNeil & Moore. 4. Black-green worsted—press-holding, long-wearing; neat but easy cut (that's good). By Walter Morton, $130. Altman; Capper & Capper. *Necktie at left:* Black Italian silk ottoman. All ties (by Herbert Bergheim), shirts (by Troy), handkerchiefs (by Bloch Frères): Altman. *Hat at left:* Black felt with a dark green band and binding; two-inch brim. By Cavanagh. *Clothes, both pages:* also at shops, page 155.



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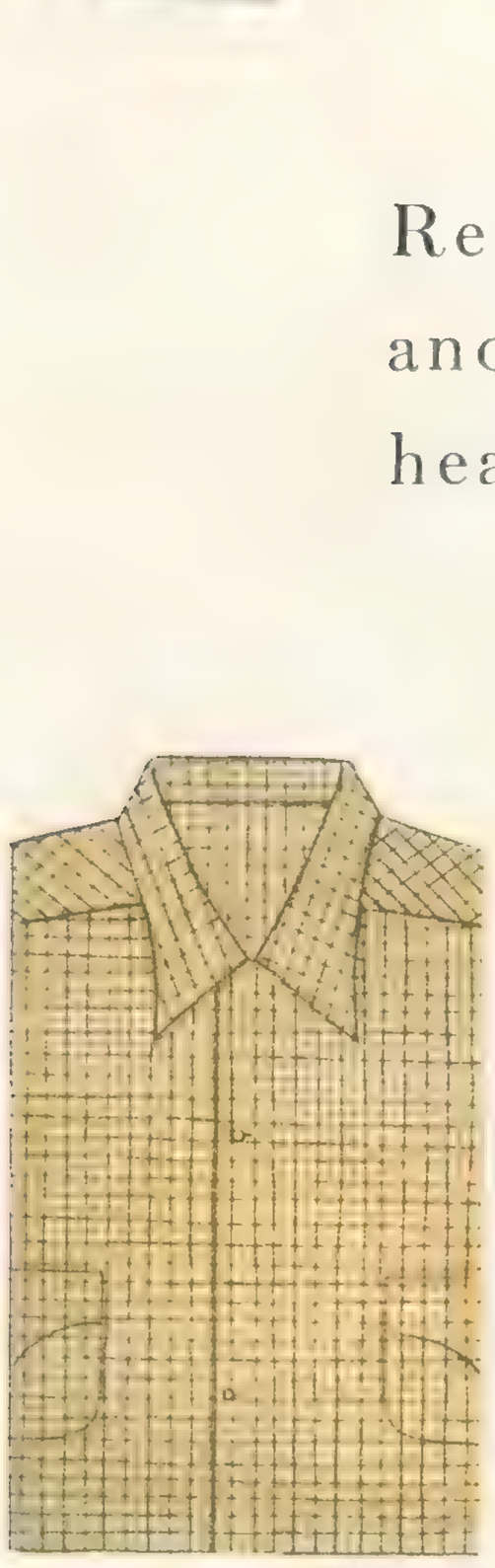


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Report, continued: another county heard from



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The country-clothes situation: a few changes here and there, but everything is firmly classic—and that's as it has to be (to be good).

1. The celebrated Daks—cut as always, and still suspending themselves without belt or suspenders. And the news—a brownish-grey cast, now, to their fine British worsted flannel. $38. At De Pinna; Jerry Rothschild.
2. Good amount of coat for driving, for stadium. Black-brown British tweed, alpaca-lined. By Church, $85. De Pinna; Hubert W. White.
3. Ribbed wool polo shirt, good choice for Daks. By J. & D. McGeorge, $13. De Pinna.
4. For year-round golfers, a cotton poplin jacket. By MacIntosh, $29. Abercrombie & Fitch.
5. An easy-life shirt in a neat bright Tattersall cotton twill. By Merrill Sharpe, $10. De Pinna.
6. Vests are quieting down, it seems. Here, chamois, by Currick & Leiken, $25. At De Pinna.
7. Heavy cable-stitched sweater in heather-grey wool. By Cox Moore, $17. At De Pinna.
8. About to take off in a Nash Metropolitan (the 40-miles-to-a-gallon car that's sweeping the countryside), man in a polo coat of Stroock cashmere-and-wool. By H. Freeman & Son; $185. Altman; Norton-Ditto. Cavanagh cap.
9. Perfect driving glove—in deerskin with a grip palm. By Daniel Hays, $8. At De Pinna.
10. New form of chukka boot: slip-on boot of leather. By Johnston & Murphy, $30. De Pinna.

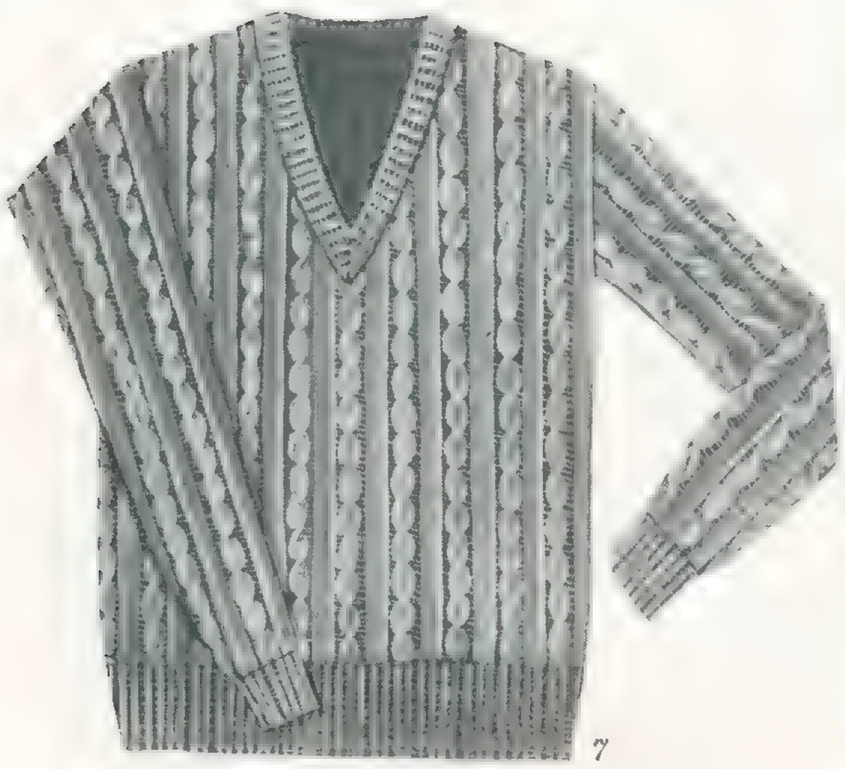
Everything, both pages: Also at shops, page 155.



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RAWLINGS





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Mrs. Anthony A. Bliss

This young New York social leader lives most of the year in her charming country home on Long Island. A real beauty—her skin is exquisite. She says, "Every woman who uses water as part of her face care should know what a major difference a follow-up with Pond's Cold Cream makes in the texture, clearness and *good looks* of her skin. And a deep Pond's clearing at bedtime is a *necessity*."

In these three hours your skin *"dies"* a little

Your most troublesome skin problems are apt to start in daily 1 to 3 hour "danger periods," dermatologists say. This is immediately after you wash your face. In washing away dirt, you also remove natural skin protectors. Your skin takes 1 to 3 hours to re-establish its defenses. Meanwhile, your skin is "un-balanced". . . open to problems:

Dryness . . . cracking . . ."shriveling"
Enlarged pores, coarseness

Read how women noted for their beautiful complexions keep free of these skin problems . . .

After each washing—"re-balance" your skin

Some signs of skin "un-balance" show up right after washing.

That tight-stretched feeling.
Flakiness; often a splotchy look.

But in the 1 to 3 hours that Nature takes to re-protect skin, more serious problems can take root. Dryness, shriveling. Oxidized secretions in the "pores"—forerunners of blackheads.

Should you avoid washing your face? "No," say leading skin doctors. "But after each washing, 're-balance' your skin *instantly* . . ."

Women of outstanding beauty have discovered the need to "re-balance" their skin after each washing. *No woman* can afford to ignore this need with the excuse: "Just too busy" or "It's too late for results to show now."

60 times faster than Nature

You *will* see results—right away. Light, swift-acting—Pond's world-famous beauty formula promptly restores skin elasticity, combats dryness, flaking. Keeps pore-openings cleared, keeps skin texture fine and smooth. Nothing could be *easier!* In just 7 seconds you've smoothed snowy Pond's Cold Cream over your face. Yet this one simple act "re-balances" your skin within *one* minute —at least 60 times faster than Nature.

And, remember, a film of Pond's Cold Cream under make-up will give you *continuing* skin "balance" all day.

A deep clearing at bedtime

Besides an immediate "re-balancing" after each washing, most skins need a thorough *clearing* at night. A *deep* Pond's Cold Creaming dislodges water-resistant dirt. Awakens skin to its *full beauty!*

Do begin this simple, complete beauty care with Pond's Cold Cream. After each washing—a quick "re-balancing." At bedtime—a *deep* Pond's clearing. Soon friends will be saying, "Your complexion looks *wonderful* lately!"

These women are among the beautiful social leaders who use Pond's

S.A.R. LA PRINCESSE MURAT

THE MARCHIONESS OF QUEENSBERRY

THE DUCHESS OF RUTLAND

MRS. NICHOLAS RIDGELY DU PONT

MRS. WILLIAM RHINELANDER STEWART



The world's most famous beauty formula—never duplicated, never equaled. Get a large jar of Pond's Cold Cream today. Begin giving your skin perfect care with a perfect cream—quick Pond's "re-balancings" during the day after each washing; a deep, stimulating clearing with Pond's each night. *More women use and love Pond's Cold Cream than any other face cream ever made.*

The five o'clock shirt—continued

Beautiful new view, here, of what we pointed to in the October 1 issue of Vogue: the changed and gentle elegance that comes in the form of a shirt. This version continues the five o'clock shirt—continues it through the evening by way of an ankle-length dinner skirt and a triple helping of rhinestones. The shirt, of white Dacron-and-silk, with French cuffs, a flat-lying collar, $20. Skirt of black Botany tissue wool broadcloth, $40. Both, by Carolyn Schnurer. At Saks Fifth Avenue; Julius Garfinckel; Filene's; Jenny's. Rhinestones: by Weiss.



PRIGENT

PARMA VIOLET



Elizabeth Arden's new creamy indelible type Lipstick in an inspired streak of brilliance—Parma Violet! With its deep violet overtones—no lovelier more pulsating color has ever been captured in a Lipstick. Conjured up by the talented hand of Elizabeth Arden...Parma Violet is the perfect compliment to the new high fashion colors of Paris.

And, like the true Parma Violet, which is double-petalled and double-hued, Miss Arden's Duet Lipstick gives you two colors... Parma Violet and Parma Violet Plus. Use one color over the other on your lips for high drama and high fashion!

COMPLETE PARMA VIOLET MAKE-UP FROM PARIS: Parma Violet Lipstick, Creme Rouge, Nail Lacquer. Green Eye Shado and Mascara, Basic Sheen Foundation and Invisible Veil Powder—most exquisite in the world.

Elizabeth Arden

Getting there is half the fun!



See your Cunard-authorized Travel Agent and...

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QUEEN ELIZABETH · QUEEN MARY · MAURETANIA · CARONIA · BRITANNIC · MEDIA · PARTHIA · SAXONIA · FRANCONIA · SCYTHIA · SAMARIA · ASCANIA

An 18" x 22" color reproduction of this painting of the Queen Elizabeth and Queen Mary, by far the world's largest superliners (without the advertising text and suitable for framing) will be sent upon request. Write Cunard Line, 25 Broadway, New York 4, N.Y.

FRENCH HONOURS TO THE AMERICAN FASHION FIELD

There are many things that Americans interested in fashion may find to envy in France: the homage paid to the great designers, the sense of excitement that radiates from the twice-yearly collections to almost everyone in Paris—not excepting the hotel chambermaid and the taxicab driver! There is the closely meshed collaboration between the fabrics designers and the couture; the immense pride taken by every single fabricant, button-maker, shoe-designer, who has any part in the drama of collection weeks.

All these are indications of France's recognition of the importance of the couture. And the government of France, which has the faculty for being both practical and dramatic, recognizes the franc-value as well as the prestige-value of her designing talent. She not only nourishes it with special governmental dispensations but she honours members of the couture, and many non-members who contribute to its success. One of the outward and visible honours paid the friends and abettors of the French couture and of other sources of French fashion is the awarding of the Legion of Honour. The Legion is an order founded by Napoleon in the first years of the 19th century. In its first few years it had about 6,000 members, and was then regarded as "the moral conscience of France." With the passage of years, the reasons for awarding the Legion have increased, have grown from military and governmental achievements to include a great variety of contributions to the French nation. And in the past few years the awarding of the Legion of Honour to Americans who have been helpful to the French couture has become a not unusual matter. Several heads of retail shops have been so honoured, among them Miss Dorothy Shaver of Lord & Taylor, Bernard Gimbel of Gimbel Brothers, Walter Hoving of Bonwit Teller, Philip Le Boutillier of Best & Company, Grover A. Magnin of I. Magnin, Jack Isidor Straus of Macy's, Miss Elizabeth Fairall of Julius Garfinckel, Benjamin H. Namm of Namm's, Stanley Marcus of Neiman-Marcus, Nathan Ohrbach of Ohrbach's, Charles Zadok of Gimbel Brothers. Mrs. Tobé Coller Davis, whose Paris reports are circulated to an enormous number of American stores, has been decorated. So have, also, the editors of fashion magazines, Mrs. Chase of Vogue and Mrs. Snow of *Harper's Bazaar;* Mrs. Cowles of *Flair* and *Look*. Vogue's publisher, Iva S. V.-Patcévitch, and Vogue's art director, Alexander Liberman, also wear the red ribbon of the Legion. Last month the first American manufacturer ever to be given the award, Adolph Schuman of San Francisco, was decorated in Paris for his special work with French textile factories and, as M. Bonnet, French Ambassador to the United States, wrote him, for his "contribution to the development of commercial relations between France and California."

Of Mr. Schuman, *Time* magazine said, May 25, 1953: "Mr. Schuman showed European weavers how to modernize their methods and placed orders with six mills for their entire output for certain months"—a collaboration which has stimulated the life of several small weavers' towns in France.

It is pleasant to know that these courtesies, these appreciative gestures from one government to a private citizen of another country, still exist. And discounting, if we will, the purely commercial aspect, there remain a warmth, a feeling of consideration that are good things to keep.



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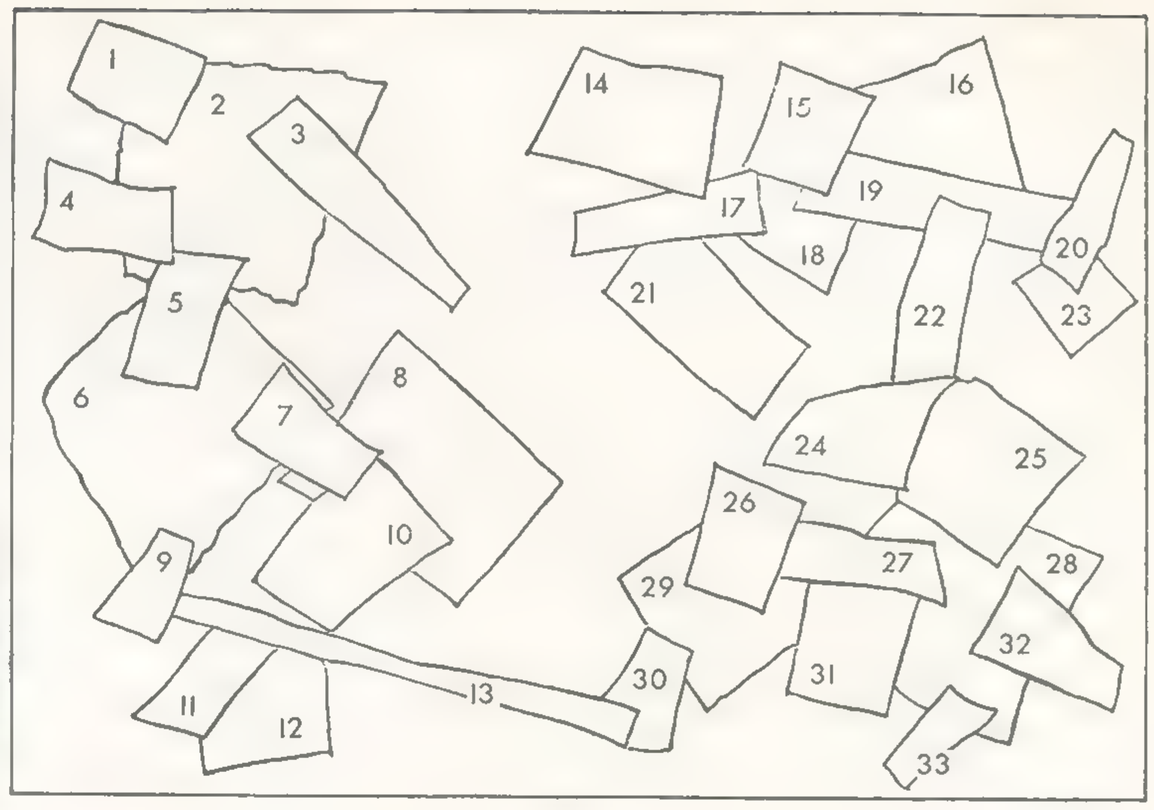
Relax completely, renew your whole outlook at quiet and unspoiled Winter resorts . . . the Canary Islands, Malaga, Majorca, Alicante. Enjoy the uncrowded Fall and Winter highlights of gay-mooded Barcelona and Madrid . . . fabulous treasures of art and antiquity . . . enthralling excursions into the past . . . breath-taking sweeps of spectacular scenery.

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Italian palette in America

(Continued from pages 116-117)

Mapped above, the sweep of new fabrics shown on pages 116-117—all made in the U. S., but all showing strong Italian influence in colour, in interesting new weaves and textures, in adaptability to any decorating scheme—modern, traditional, or a personal blending of both. All, with the exception of the brushed cowhide, can be washed with soap and water; all with no exception are colour fast. Newest of all, the Fiberglas fabrics are resistant to everything—fire, weather, shrinking or stretching, mildew or stain; can be wiped clean with a damp cloth, and rehung without ironing; and have the lovely iridescence of a dragonfly's wing.

1. Luxor bath towel from the Martex "Italian Sketchbook" collection, shown here in Pompeiian Red; $3.98. (The collection includes everything from washcloths to cotton strip carpeting, all available in a delicious range of Italian colours.)

2. Cabin Crafts' cotton-and-rayon rug, "Maroc," has big pavement-y squares of colour, outlined with black; the colour here, Pompeiian Red. Sizes, and prices, start at 2¼′ by 45″; $12.95.

3. A new heavy linen called "Wheatley," shown in Sorrento Red, is available in twenty Italian colours, can be dyed to order in others. By Cheney, Greeff; $7.75 a yard, through decorating departments.

4 and 5. Pompeiian Pink and Pompeiian Red alternate in Cabin Crafts' "Harlequin" cotton bedspread, bordered with tufting. $19.95.

6. The Cabin Crafts rug, "Maroc," this time in Pasta White. (See 2., above.)

7. A new reversible brushed cowhide by the Upholstery Leather Group—handsome, and practical; it doesn't crock, can be spot-cleaned. Shown here in Pasta White. About $1 a square foot, to order through decorating departments.

8. One of the miraculous new Fiberglas fabrics—a Fiberglas casement cloth called "Rettangolare," after its Italian damask weave. Shown in Cream, one of many colours. By Cohama; $4.95 a yard.

9. The Upholstery Leather Group's new glove-like leather, heavy but pliable; it can be cleaned with soap and water, comes in endless colours. $1.30 a square foot, to order through decorating departments.

10, 11, 12, 13. Cheney, Greeff's new heavy linen, "Wheatley," in a range of colours: Pasta White, light Olive Green (dyed to order), dark Olive Green, and Chartreuse (dyed to order). 50″ wide.

14. Heavy Fiberglas casement cloth, with all the extraordinary Fiberglas properties, in a three-dimensional weave taken from a modern Italian damask; called "Pompeii," it's shown in Italian Sky Blue. By Cohama. $5.95 a yard.

15. Cabin Crafts' dashing "Harlequin" bedspread appears in Appian Clay.

16. Luxor bath towel by Martex in another "Italian Sketchbook" colour: Espresso Brown.

17. Grotto Blue version of Cabin Crafts' cotton tufted bedspread, "Harlequin."

18. Martex Luxor towelling in Appian Clay.

19 and 20. "Wheatley" linen by Cheney, Greeff, in Lava Brown and Lava Mauve.

21. The Fiberglas casement cloth, "Rettangolare" (shown in No. 8), lovely in Italian Sky Blue; by Cohama.

22. Close-up of the tufting on Cabin Crafts' "Harlequin" bedspread, shown this time in Roman Brass.

23. Cheney, Greeff's "Wheatley" linen, dyed especially to order in Lava Grey.

24. Another of the "Italian Sketchbook" colours in Martex towelling—Roman Brass.

25. Cabin Crafts' pavement-patterned rug, "Maroc," pits black against various colours, this one a rich yellow called Lira Gold.

26. Fresco Green, a fresh colour for Cabin Crafts' "Harlequin" cotton bedspread.

27. "Wheatley" linen by Cheney, Greeff, shown in Lira Gold.

28. Roman Brass again, used for Cabin Crafts' cotton-and-rayon rug, "Maroc."

29. "Pompeii," the superb Fiberglas casement cloth with a damask weave (see No. 14), in cool, pale Fresco Green. By Cohama.

30. The same delicious green appears in heavy linen—Cheney, Greeff's "Wheatley."

31, 32, and 33. Reversible brushed cowhide, new for upholstery, in a range of Italian colours: Lira Gold, Acacia, Italian Russet.

The following is a list of stores throughout the country where many of the Italian designs shown on pages 118-121 are to be found.

Birmingham, Ala. ..... Burger-Phillips
Boston, Mass. Jordan Marsh Company
Dayton, Ohio .. The Rike-Kumler Company
Dublin, Ga.. ..... Stephens, Inc.
Grand Rapids, Mich. The Wurzburg Company
Indianapolis, Ind.....L. S. Ayres & Company
Lafayette, Ind... ..... Loeb's
Milwaukee, Wis. Boston Store
New York, N. Y.. ..... B. Altman & Co.
Pasadena, Calif. Bullock's Pasadena
Pittsburgh, Pa.... Joseph Horne Co.
Portland, Ore. Meier & Frank Co.
San Francisco, Calif... Macy's San Francisco
Wichita, Kan..... Innes Company

VOGUE PATTERNS

(Back views of the patterns shown on pages 136-137)



Above: A costume that's a sleeveless coat (at left) worn over a slim late-day dress, at right. Both are made from Vogue Pattern 829. Sizes 12 to 20 (30 to 38). To make both the coat and the dress in size 16 (34), 6 yards of 39″ fabric will be needed. To trim the sleeves with fur, 2 yards of 2″ banding needed. $2.50.



Above: A suit with a tapered skirt, a lightly-waisted jacket. To make the suit in size 16 (34), 2⅞ yards of 54″ fabric will be needed. The pattern also includes a cape (not shown on page 136, but sketched on this page), which requires 1¾ yards of 54″ material for size 16. For suit *and* cape, 4⅜ yards 54″ material. This, Pattern 826, in sizes 12 to 20 (30 to 38). $2.50.

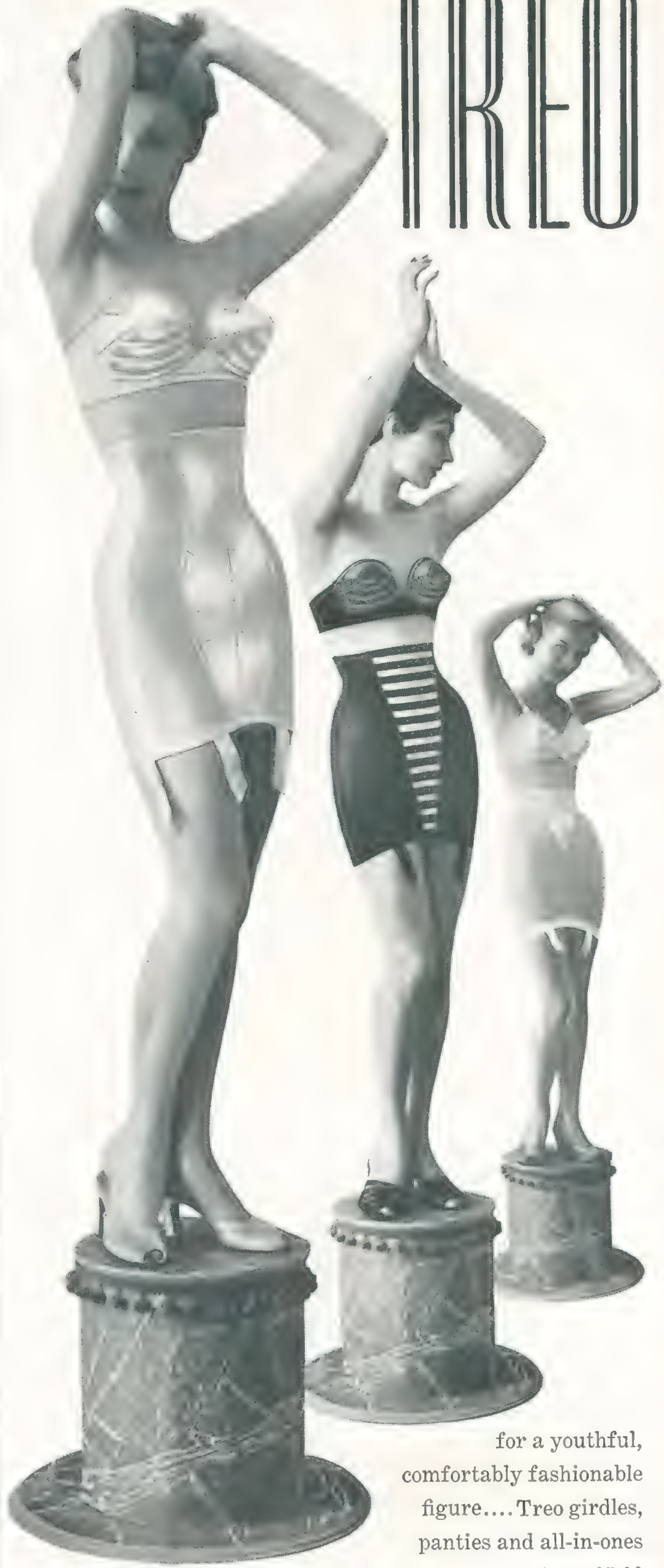
VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

EUROPE—FRESH COPIES

Listed below are the names of shops across the country where the Martini fashions on pages 106 and 107 may be found.

Allentown, Pa.....Hess Brothers
Atlanta, Ga.....Davison-Paxon Co.
Baltimore, Md.....Hochschild, Kohn & Co.
Beverly Hills, Calif.....Harry Cooper
Boston, Mass.....C. Crawford Hollidge, Ltd.
Cincinnati, Ohio.....H. & S. Pogue Co.
Cleveland, Ohio.....The Halle Bros. Co.
Dayton, Ohio.....Billy Lewis, Inc.
Des Moines, Iowa.....Younkers
Fort Worth, Tex.....Meacham's
Grand Rapids, Mich.....Yager's
Hartford, Conn.....G. Fox & Co., Inc.
Hot Springs, Ark.....Eleanor Harris
Houston, Tex.....Battelstein's, Inc.
Las Vegas, Nev.....Fanny's
Longview, Tex. .....Riff's
Louisville, Ky.. .....Jenny Lind
Memphis, Tenn. .....Levy's
Miami, Fla. .....Burdine's
Milwaukee, Wis. .....T. A. Chapman Co.
Minneapolis, Minn.. .....Harold, Inc.
Montgomery, Ala.....John Danziger, Inc.
Nashville, Tenn. .....Rich, Schwartz & Joseph, Inc.
New Orleans, La.....Gus Mayer Co., Ltd.
Norfolk, Va.....Nicholson & Marks
Omaha, Neb.....J. L. Brandeis & Sons
Pasadena, Calif.....Harry Cooper
Peoria, Ill.....Block & Kuhl Co.
Pittsburgh, Pa. .....Kaufmann Department Stores
Philadelphia, Pa.....Bonwit Teller
Portland, Ore.....Meier & Frank Co.
Sacramento, Calif.....Bon Marché
San Francisco, Calif.....City of Paris
Savannah, Ga. .....Fine's
Seattle, Wash.. .....Best's Apparel
South Bend, Ind. .....Frances Shop
Tucson, Ariz. .....Levy's
Tulsa, Okla. .....Vandevers
Washington, D. C. .....Woodward & Lothrop
Winnetka, Ill.....Frances Heffernan

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1. One place to wear this: at home. This, two satin straps—one narrow, one wider, joined by a sequined third. The heel, very high, very thin. By Rangoni. $25. From Neiman-Marcus; Harzfeld's.
2. This, for a pretty foot, to slip on quickly (and stay on). The slide, in pink kidskin, designed by Jantzen.
3. T-squared in pink felt, a kidskin anklet; under all, a wedge of cork. By Amalfi. $11. From Lord & Taylor; Famous-Barr.



2. SLIDE, PINK AND EASY



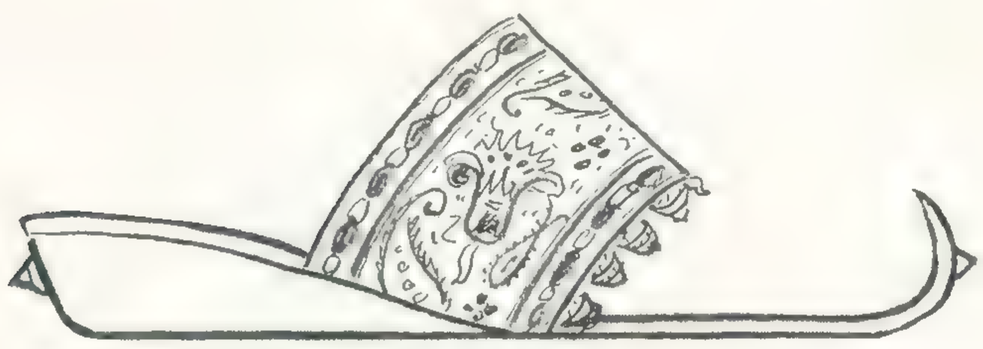
3. THE GHILLY, OPENED WIDE, CORKED

DRAWINGS BY DAGMAR

4. Anna and the shoe of Siam? Brocaded slipper with a peak in back to enhance a pretty heel; a gilded Houri's tassel above the toes. By Gustinettes. $8. Saks Fifth Avenue; L. L. Berger.
5. The turned-up Turkish toe; one gold-encrusted strap. The rest, red-satin lined, a wedge of gold, and at the heel, a jewelled "reflector." By Gustinettes. $15. At Altman; J. W. Robinson.
6. Here, the velvet foot that really can walk. Grosgrain-bound, with gold and rhinestones—all very neat and companionable with skirts or trousers. Joyce. $11. At Bonwit Teller; L. S. Ayres.



4. AT HOME, TASSELLED BROCADE



5. BROCADED BABOUCHE



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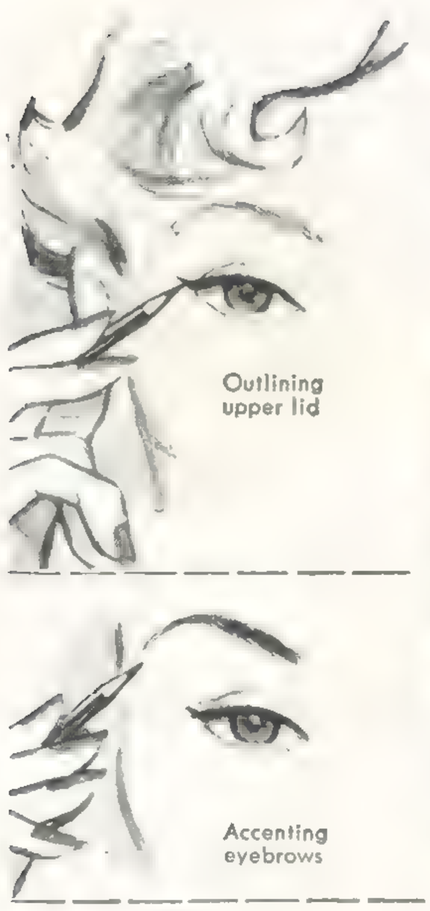


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❷ Next, use short, light upward strokes of the Maybelline Eyebrow Pencil, to form beautiful, expressive brows. Taper lightly at outer end. Soften effect with fingertip.

❸ Apply smooth Maybelline Mascara from base to tips of lashes, brushing upward. (Hold a few seconds to set "up-swoop.") For an extra touch of mysterious eye beauty, blend a bit of Maybelline Eye Shadow on upper lid.

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CANNON

How three smart women dress their *faces* for country-city lives





These pages: a bibliography for pages 84 to 99 . . . These are prescriptions for the kind of beauty care needed by each of the three women described there. THE CASE OF MRS. X, pages 96 to 99, the woman who is Mrs. Exeter's age, lives in town, has a place in the country (which she never closes from one year to the next).





MIEHLMANN



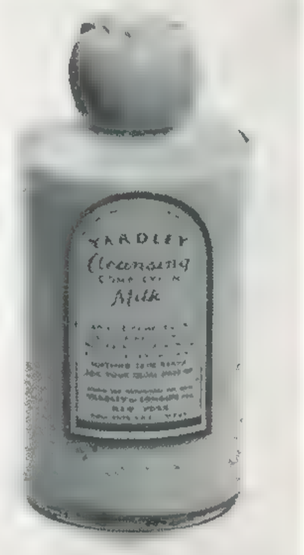
Mrs. X. would do well, in our opinion, to know the Lancôme products. (New in this country, they're widely used on the Continent, where they're famous for the research that produced their formulas.) Mrs. X would find Nutrix an able discourager of dryness, fine lines. (She should keep a supply in *each* house.) The unusual penetration of Nutrix is due to the presence of a serum that smooths and supples the skin. For Mrs. X's specific problems, Lancôme has these: *Adieu Rides*, for the eyes; *Sculpturale*, for the throat; *Bien Aise*, a deep cleanser; *Douceline*, a tinted gloss to wear under make-up. The face powder, *Velours*, is pure velvet for the skin. For swift cleaning, Lotion *Hesperides* leaves skin receptive to fresh make-up. Fluffy rouge in the tiny jar produces next-to-natural colouring. Saks Fifth Avenue.

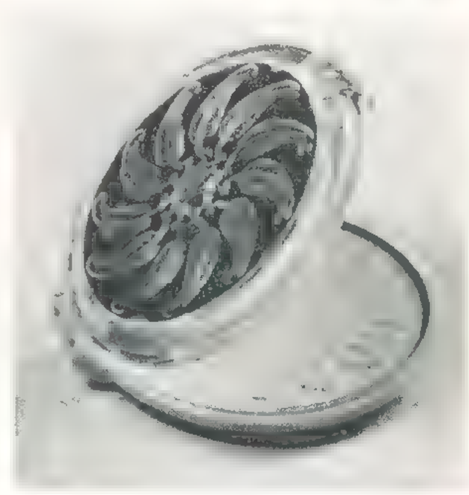
THE CASE OF MRS. A, pages 84 to 91. Thirty-four, or so, she lives in the country as if it were the ideal form of city living. Constantly on the go, she still should make time for a minimum of creams and lotions—and use them consistently. For instance: Dorothy Gray's Dry-Skin Cleanser, followed by Orange Flower Lotion, will clean, lubricate, refresh her skin. Right now might be a good time to treat her skin to a night cream that's practically a prescription, perhaps Dorothy Gray's Satura. Full of Vitamin A, hormones, a moisture-restorer, Satura smooths away the dryness and taut feeling so often an aftermath of days spent out of doors. Though her skin care's simple—it works; is a pretty basis for a flyer in make-up; maybe a shinier lipstick, a bright turquoise eye shadow during the day, or pale gold shadow when she dresses for evening.



THE CASE OF MRS. B, pages 92 to 95. Twenty-five plus, she sometimes looks as young as her own children. Her skin care is basically the same as her children's: air, sun, fresh vegetables. Part of her inheritance is her honey colouring, a flawless skin that needs little tending and little make-up. She can buy her skin care by the boxful. Here, it's lavender-scented soap by Yardley (above right). Children love the sweet freshness of this fragrance in the bath, too. When her complexion needs quick cleaning, she can skip her usual soap and water routine, try a cleanser with a light creaminess. Yardley Complexion Milk would appeal to her: a gentle cleanser with skin-softening qualities. Since she uses powder just to powder her nose (but we think she should powder her *face*), a compact she could slip into her pocket without fear of spilling would be the perfect accessory to her active life. Yardley's Feather Pressed Powder Compact (shown right) meets these requirements lastingly, prettily.







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Pat. Pend.

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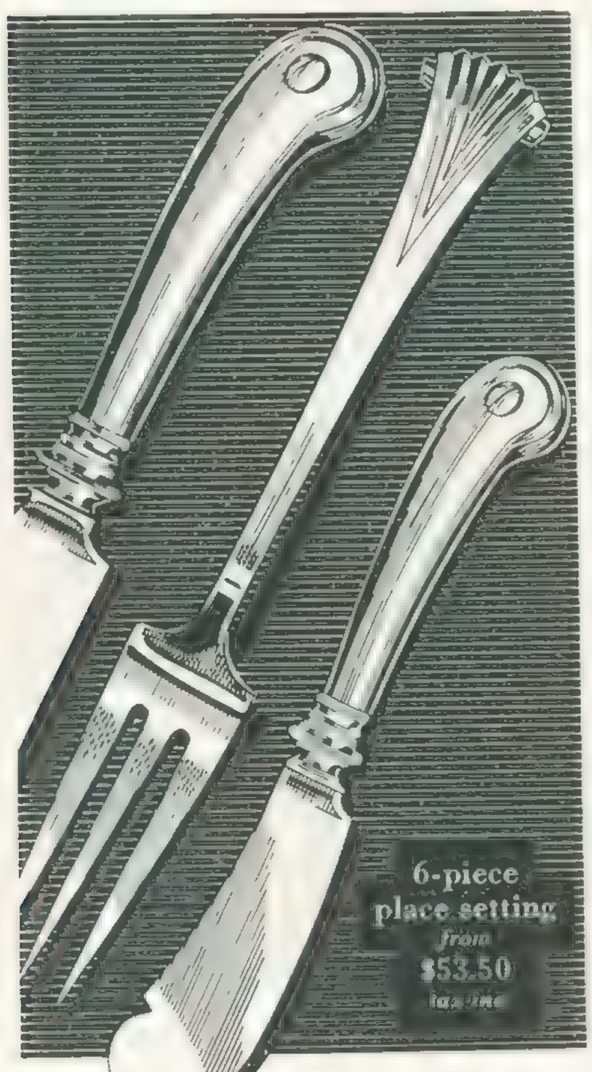
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By Edna Woolman Chase and Ilka Chase

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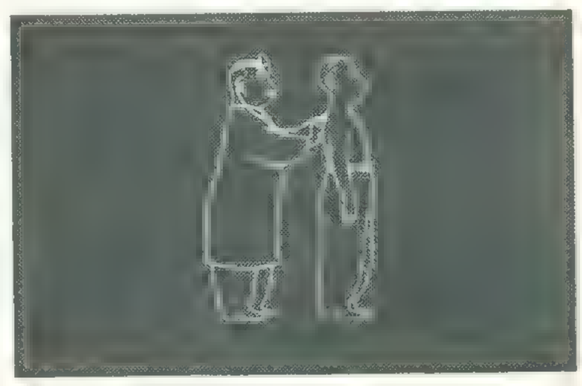
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Dayton, Ohio ..... Billy Lewis
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Greenville, S. C. ..... Halfacre Osborne
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Milwaukee, Wisc. ..... Hixon's
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Oklahoma City, Okla. ..... Peyton Marcus
Omaha, Neb. ..... J. L. Brandeis
Philadelphia, Pa. ..... Bonwit Teller
Pittsburgh, Pa. ..... Kaufmann's
Portland, Ore. ..... Meier & Frank
Puerto Rico ..... Rosita
Salt Lake City, Utah ..... Raymond's
San Francisco, Calif. ..... City of Paris
Savannah, Ga. ..... Fine's
Seattle, Wash. ..... Best's Apparel
South Bend, Ind. ..... Frances Shop
Tucson, Ariz. ..... Levy's
Tulsa, Okla. ..... Vanderveer Dry Goods
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American Cancer Society

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D'ORSAY

PARFUM AND EAU DE TOILETTE

Men's report: continued



At the foot of this page, an important listing: shops which also will have in stock many of the clothes shown on pages 138 to 141 (the black-green suits and the country clothes), as well as the wardrobe addenda sketched here. 1. Pimaweave broadcloth pyjamas; notched collar. By Embassy, at Tripler; see list. 2. In Viyella (washable compound of wool and cotton), a tartan robe with shawl collar. By State-O-Maine, $30. Tripler; and shops listed below. 3. The famous Jockey Club toilet water by Caswell-Massey, one of America's first-founded pharmacists. This, at Tripler; as well as many of the shops listed below.

Many of the clothes in the men's report
(pages 138 to 141) can also
be found at the following shops:

Beverly Hills, Calif.	Jerry Rothschild
Chicago, Ill.	Capper & Capper
Colorado Springs, Colo.	MacNeil & Moore
Detroit, Mich.	Capper & Capper
Houston, Tex.	Norton Ditto Co.
Kansas City, Mo.	Jack Henry
Madison, Wis.	MacNeil & Moore
Milwaukee, Wis.	MacNeil & Moore
Minneapolis, Minn.	Hubert W. White
Pebble Beach, Calif.	Littler
St. Paul, Minn.	Hubert W. White
San Francisco, Calif.	Bullock & Jones
Seattle, Wash.	Littler
Washington, D. C.	Lewis & Thos. Saltz

'Someone lovely* just passed by!'



*Someone wearing

Fantastique

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For store nearest you write: Gordon-Ford Sales Company
Empire State Bldg., New York 1, N. Y.





Illustration—in mulberry-coloured wool—of a coat Mrs. Exeter might choose for all day in town, for getting there. It's double-breasted, loose and easy. By Suzanne Augustine, in Forstmann wool; $265. Henri Bendel. And berets are for Mrs. Exeter: here, Dior's profile beret in red.

How three smart women dress for their country-city lives

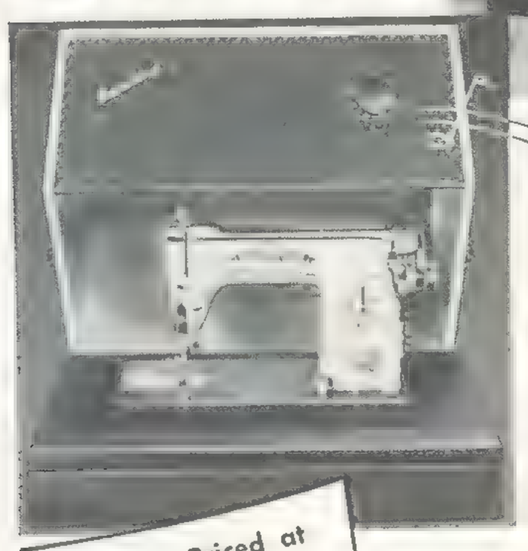
(Continued from pages 84 to 99)



Very possible choice for Mrs. Exeter's dealing-with-nature costumes. A classic grey jersey skirt, $18. A white blouse—knitted, and of wool, $13. A taupe wool jacket—this, too, knitted and casual; no buttons, no cuffs. $36. By Zolot of California. BonwitTeller, Phila.; and The Fashion, Houston.

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The sort of thing Mrs. B. has on her fashion mind even during a bird-and-camera outing. A gold suède cardigan sweater (good also in town). By Voris; $50. Garfinckel's; Montaldo's; Neiman-Marcus. Slacks, by White Stag (see page 93). Oldmaine Trotters; Franklin Simon.



Example of the kind of sweater-life Mrs. A. leads—a sweater *in fashion*. Right now it might look this way: a black capeskin pull-over with knitted ribbing at the neckline; waistline and sleeves, knitted. By Ripon Knitting; $25. Saks Fifth Ave.; Frederick & Nelson.



Mrs. A. is for Activity—upstairs, downstairs, all around the grounds. Here, a black sleeveless blouse of Angora wool, capeskin at neckline, sleeves; $19. Grey herringbone slacks have capeskin belt. By Jane Ford; $60. Lord & Taylor; Hutzler's; Littler's.

ANN FLEISCHER'S HAND CROCHETED SILK RIBBON "COUNTRY TO NIGHT CLUB" SUIT DRESS.

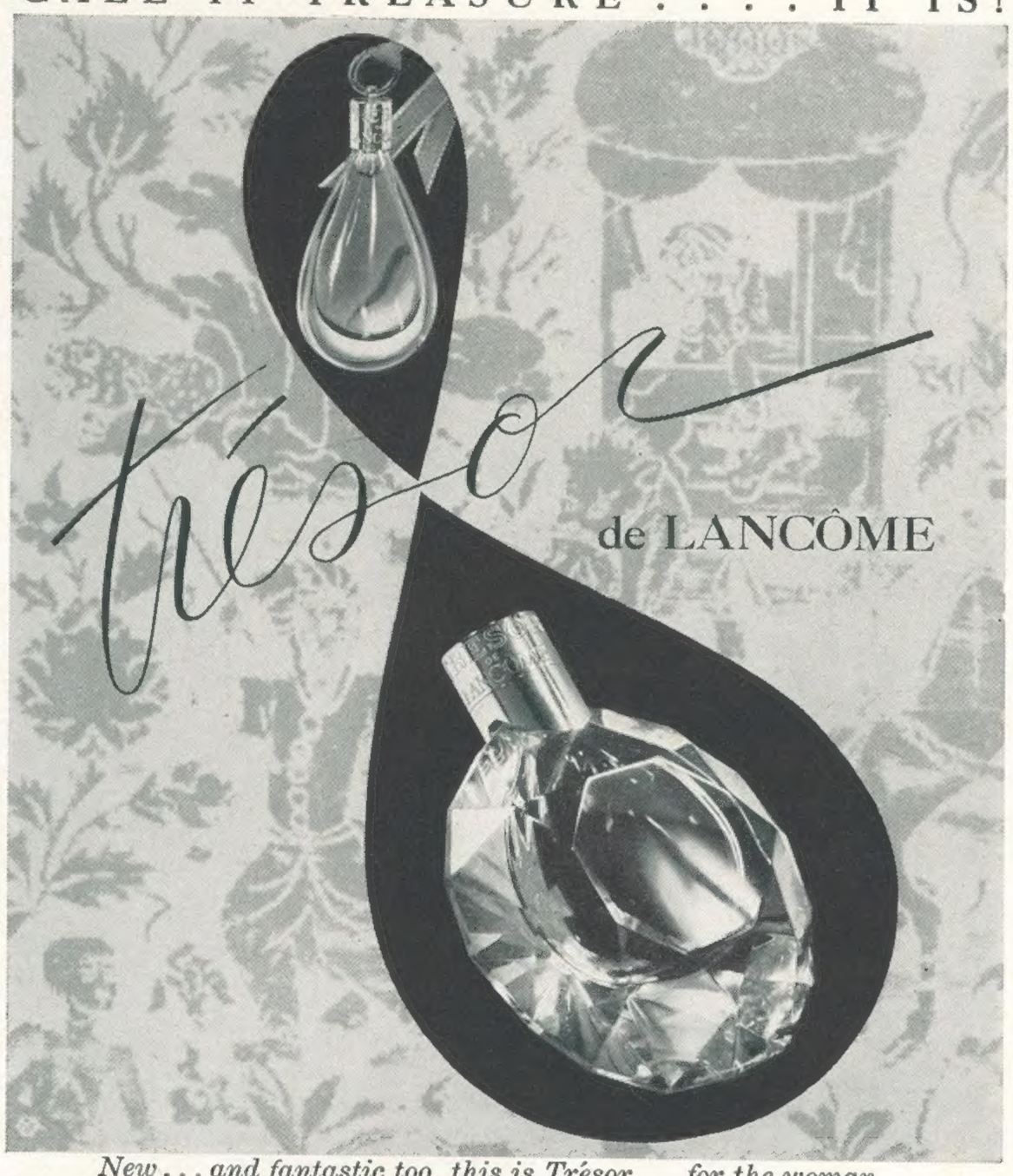


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Ann Fleischer

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More Italian ideas

SHIRRED SILK WINDOW SHADE

DAMASK-PATTERNED BEDSPREADS

The Italians, who thought up the Venetian blind, are now more and more using its attractive successor—the shirred, translucent window-curtain made to pull up or down at a touch. (The wonderful new American casement cloths, sheer but almost indestructible, have given it added impetus.) Below, we show it made of Cohama's new Fortisan-and-silk sheer material, "Piedmont," with shirring tape, fringe, and other needments by the Consolidated Trimmings Corporation. Often called the "Austrian shade," this curtain is surprisingly un-difficult to make yourself; for directions, write to Vogue's Hostess Editor.

The first cotton bedspread has a magnificent Italian damask pattern of tufted roses, a deep hand-tied fringe; in Italian Sky Blue or Fresco Beige. By Cabin Crafts. The second bedspread, another damask pattern, is Cabin Crafts' "Harlequin"—shown in close-up, in various Italian colours, among the fabrics on page 116.



DRAWINGS BY SUZY PERL

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